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PLUS: THE TERMINATOR SEQUEL COMES TO MARVEL IN --
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MARVEL UNIVERSE
THE OFFICIAL TRADING CARDS OF THE MARVEL SUPER HEROES
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SALICRUP'S SECTION

Y'know, we've been plugging THE OFFICIAL OVERSTREET® COMIC BOOK PRICE GUIDE by Robert M. Overstreet in our monthly Marvel Age of Comics column for years, and all during that time I had a secret desire—that THE OFFICIAL OVERSTREET® COMIC BOOK PRICE GUIDE would actually list MARVEL AGE MAGAZINE every year. Well, MARVEL AGE MAGAZINE's been around for over a hundred issues, has had several annuals, and yet we're not listed in THE OFFICIAL OVERSTREET® COMIC BOOK PRICE GUIDE. That really hurts. Y'see, I really love THE OFFICIAL OVERSTREET® COMIC BOOK PRICE GUIDE. It's an incredible reference work listing just about every comic book published in America—all except MARVEL AGE MAGAZINE. A concerned correspondent even brought this distressing lapse to the editors of OVERSTREET'S PRICE UPDATE, and they pooh-poohed MARVEL AGE MAGAZINE being included in THE OFFICIAL OVERSTREET® COMIC BOOK PRICE GUIDE on the grounds that it's a fanzine and not a comic book. Well, shave my head and call me Sinead. C'mon, Bob, we think THE OFFICIAL OVERSTREET® COMIC BOOK PRICE GUIDE is the best and we want to be in it! C'mon, puh-leeze! Don't make me beg! It's not just me, Mr. Overstreet, it's all the fans out there who write to me complaining that their favorite shop doesn't stock MARVEL AGE MAGAZINE because it's not a good investment. And why do comic shop owners think that? Because MARVEL AGE MAGAZINE isn't listed in THE OFFICIAL OVERSTREET® COMIC BOOK PRICE GUIDE. Now, I don't care what price you list our back issues at, after all, it's just a guide and prices may vary, and should be lower for prices in fair or poor condition, (that was just to see if Brian Nelson is paying attention) just as long as you list us. Trust me, Bob, you'll be doing all the MARVEL AGE MAGAZINE craving collectors a favor.

Because your price guide has become *the* price guide, you've got a lot of power, Mr. Overstreet and with great power must come great responsibility. Don't force me to start a letter writing campaign!

—Jim Salicrup
The Official
Supreme Marvel Zombie

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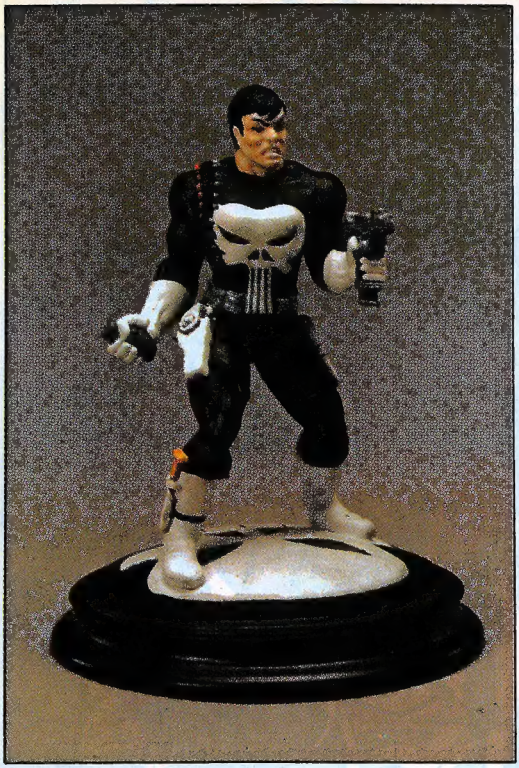
DON'T FORGET *THIS* ANNIVERSARY!

ITEM! It seems like everybody's having anniversary issues lately! The FANTASTIC FOUR enjoyed their 350th issue, THOR celebrated his 350th appearance, THE NEW MUTANTS reached #100, ALPHA FLIGHT is also centennial bound, even our very own MARVEL AGE MAGAZINE recently passed "GO" and collected 200 dollars. Well, now it's the ever AMAZING SPIDER-MAN's turn, as one of Marvel's premiere titles reaches it's 350th issue.

This special "Giant-Sized" issue features Spidey in a battle with Dr. Doom, with the life of the Black Fox hanging in the balance. Sadly, this will be fan-favorite Erik Larsen's last issue of AMAZING, although as a going-away present, Erik will leave us a series of pinups to be inked by various Marvel super stars!



WHAT DO YOU WANT FOR NOTHING, A PUNISHER BISQUE-TTE?

ITEM! Coming soon to stores everywhere is the latest Marvel collector's bisque, the Punisher. Featured in a hot action pose in the style of the previous Wolverine and Captain America collectibles, this newest bisque is considered the best entry to the series yet. With grenade in hand, he stands on a wood base featuring the Punisher logo. The Punisher bisque goes for $49.95, and from the response to our other figures (you don't want to call Wolvie or Punny "figurines"—they'd kill ya!) you'll want to get yours early!

I WANT MY M.T.V.!!

ITEM! It's not what you think! No lip-synching or dancers in silly underwear here! This is "Marvel Talk Video," a hot new tape which will be playing at comic book conventions across the country this summer. M.T.V. features each of our Marvel Editors talking about their latest projects, newest storylines, and hottest talents, using all of Manhattan Island as their backdrop. When Epic Editor Marc McLaurin shot his segment on New York City's number 6 train recently, it was the cause of some "Lo-comotion."

As any Marvelite worth his salt knows, Marcus helms our HELLRAISER titles. So with a cardboard replica of the Cenobites' puzzle box (a.k.a. the "LeMarchand Cube," or the "Lament Configuration") in hand, he traveled from car to car begging for change. The cube also doubled as a tissue box, which goes to show that even the Cenobites realize that the nose knows best. By the way, Marcus managed to collect 27¢ from the generous people of New York.

ONE IF BY LAND—

ITEM! The warmer weather always heralds the yearly onslaught of annuals (see Peter Sanderson's article in our last issue!) and this year is certainly no different. As a change of pace, however, you may want to pick up some of our special Marvel U.K. titles! Starting things off will be the X-MEN ANNUAL, which retells the team's first battle with the Hellfire Club from UNCANNY X-MEN #132-133. Next comes the SUPER HERO ANNUAL, which features a Wolverine and Storm piece by Ann Nocenti and Jim Lee. Also included is a Daredevil story by Norm Breyfogle and a Bill (Danger, Will Robinson, Danger!) Mumy SHE-HULK story. Finally, there's the SPIDER-MAN ANNUAL which features Spidey in a battle with Nick Fury (who is positively everywhere these days!) in a tale by Bill Mantlo and Michael Golden. Each of these 64-page hardcover editions goes for $8.95 and includes game and quiz pages!

—AND TWO IF BY SEA!!

ITEM! There are still more offerings from Marvel U.K. to help pass those dreary days between your favorite titles. First up is the NIGHT RAVEN: HOUSE OF CARDS Graphic Novel. Produced by the team of writer Jamie Delano and artist David Lloyd, HOUSE OF CARDS tells the story of the merciless vigilante Nightraven who busts up mobsters during Prohibition. The fully painted artwork is a must see! Also starting in June is the DR. WHO CLASSIC, a monthly trade paperback retelling the Doctor's greatest adventures,

and DEATH'S HEAD, a four issue limited series, featuring all-new material by Simon Furman and Geoff Senior. We suggest you collect all of these new titles, so that you can read them at breakfast while you eat your Pip Pip Cheerios.

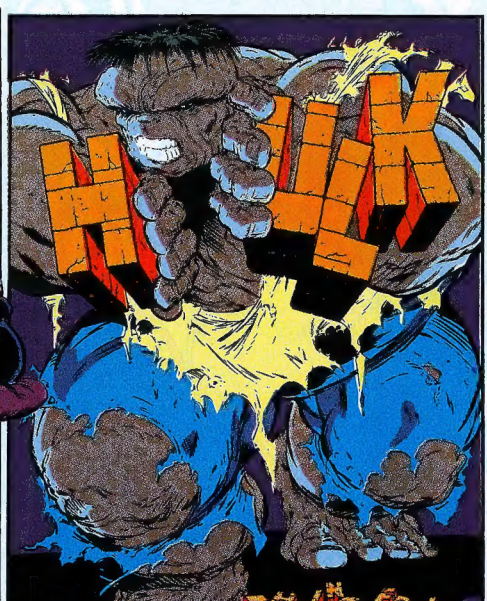
MARVEL® TOP TEN LIST

The Marvel Universe is filled to bursting with, shall we say, rotund, characters. This month, our Top Ten List will be the Ten Most Out Of Shape characters in the Marvel Universe. Now, this isn't just the heaviest guys, mind you. The Celestials would occupy all ten slots! This is simply a countdown of our most popular porkers; and hopefully they'll take a few pounds off before summer! We've provided vital statistics when possible.

10. Bullet (390 pounds)
9. Gatecrasher (400 pounds)
8. Kingpin (450 pounds)
7. Blob (510 pounds)
6. Volstaag (???)
5. Zeus (650 pounds)
4. Big Bertha (750 pounds)
3. The Slug (1,068 pounds)
2. Supreme Intelligence (Weight unknown, but is 5,000 cubic feet!)
1. Ego (weight unknown, but has a 4,165 mile waistline!)

Whew! Glad the weight is over! Here now is our list of the Ten Top selling Marvel Comics of November 1990, courtesy of Mr. Lou Bank of our Direct Sales Dept.

1. Spider-Man #6
2. Uncanny X-Men #272
3. Fantastic Four #348
4. Hulk #377
5 X-Factor #62
6. New Mutants #97
7. Amazing Spider-Man #343
8. Ghost Rider #9
9. Wolverine #35
10. Punisher War Journal #36



AIN'T HE UNGLAM-O-RAYS?

ITEM! Shipping in early June is a special item for all the Hulk-o-philes out there! GROUND ZERO reprints the classic Peter David and Todd McFarlane issues of INCREDIBLE HULK that have become such hot items in your local comics shops. The 176-page trade paperback reprints issues #340 (featuring Wolverine) through #346, and is certainly an inexpensive alternative for collectors. Run on down to your local comics shop today and buy one, or the Leader will blow you up!

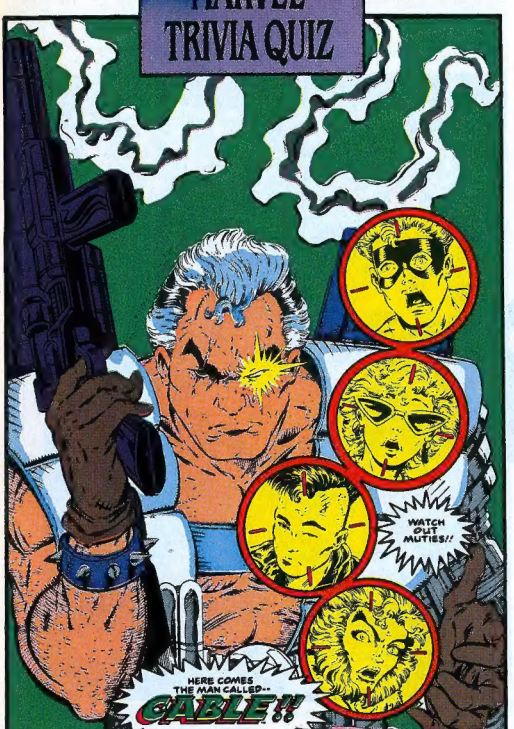
TAKE ME OUT TO THE PAAAAARK!

ITEM! It's that time of year again. The sky is blue, the grass is green, and the Marvel Softball team is almost ready to roll. Last year's team, the Marvel Punishers, boasted a winning record of 4 wins, 3 losses, and a draw, under the skillful coaching of Managing Editor Evan Skolnick. At press time, many of the details are just too top secret to even mention yet. In future columns, we'll give you the complete line-up, and game by game coverage (providing we do well!).

AND IN THIS CORNER—!

ITEM! It seems you can dress some people up, but you can't take them anywhere. Actually, when it comes to Bullpenners Steve Bunche, Ed Murr, Davide Sharpe, Paul Becton, Darren Auck and Ariane Lenshoek, you can't even dress them up! During a recent professional wrestling event at New York's Madison Square Garden, the boys did their darndest to cause commotion outside of the ring by cheering for every villain and booing every good guy. "This one kid couldn't believe anyone would ever cheer for a bad guy." said bullpenner Davide. "He started screaming at us." Aw, the kid probably doesn't like Dr. Doom either!

MARVEL® TRIVIA QUIZ



I remember reading the debut of the New Mutants in 1982, sitting in a small theater in Washington, DC, where I was a member of the backstage crew. Now, nine years later, the Mutants have grown up and are ready to premiere as X-Force. And I've grown too, with a theater career that's taken me from Texas to Los Angeles to France.

That's a unique thing about comics history; as you remember great stories from the past, you remember where you were as you read them for the first time. Where were you when the events in this quiz happened to the New Mutants for the first time? Answers (to the quiz, not to your memory) are on page 32.

1. If he hadn't died, Warlock might have formed a permanent team with FBI agent:
A. Lotus Shinchucko
B. Patty Kurychek
C. Lissa Russell
D. Efram Zimbalist, Jr.

2. She was Genoshan Mutate 490, but you know her better as:
A. Ororo
B. Rahne Sinclair
C. Jenny Ransome
D. Little Rosie

3. Magma and Empath grew closer after encountering a figure of worship in Amara's homeland:
A. Hercules
B. Ares
C. Zeus
D. Kevin Costner

4. And speaking of Empath's teammates, the Hellions, which one was responsible for the most drunken night in Cypher's short life?
A. Roulette
B. Tarot
C. Catseye
D. Jack Daniels

5. While more than one New Mutant has died, which of their allies has undergone the "Minor Death?"
A. Gosamyr
B. Lila Cheney
C. Binary
D. Irving Minor

6. Bird-Brain was the product of genetic engineering by:
A. Apocalypse
B. Dr. Karl Malus
C. Dr. Frederick Animus
D. Robin

7. In which series did Boom-Boom debut?
A. FALLEN ANGELS
B. SECRET WARS II
C. X-TERMINATORS
D. MARVEL NO-PRIZE BOOK

8. One of the New Mutants greatest shockers: when the incredibly obese leader of the Gladiators was revealed to be:
A. The Kingpin
B. The Slug
C. Karma
D. Bouncing Boy

9. Lila Cheney first kissed Sam Guthrie
A. in an isolated corner of her Dyson Sphere base
B. in the Starlite Ballroom in Manhattan
C. In his bedroom in Xavier's mansion
D. for an alarmingly long period of time

10. Who temporarily lost their powers to Sunspot and Wolfsbane?
A. The Dragon Circle
B. The Crazy Gang
C. Cloak and Dagger
D. Al and Peg Bundy

11. Before joining the New Mutants, Sam Guthrie worked briefly for:
A. Cornelius Van Lunt's coal mining company
B. Appalachia National Bank
C. The Hellfire Club
D. Jehovah's Witnesses

12. Dani Moonstar came to the New Mutants after Donald Pierce killed her grandfather:
A. Black Crow
B. Black Eagle
C. Black Wolf
D. Dances with Mutants

STAN'S SOAPBOX

Hi, Heroes,

This may well prove to be the toughest Soapbox I've ever written! (And if that doesn't pique your interest, it's the last opening line I'll ever steal from Irving Forbush!) You see, after years of corny, capricious kidding around, I'm finally gonna lay a serious subject on you. After all, even a clown can play Pagliacci—although the toughest part may be learning to spell it!

Our topic for today, culture lovers, touches on a matter that concerns all comic book readers, which means virtually every red-blooded, fun-loving, young-at-heart, literate seeker of thrills and adventure. And, mark you well, Believer, the operational word in that hodge-podge of hyperbole is "literate!"

Literate—able to read and write; skilled in the usage of words; educated; knowledgable. The opposite of literate, or course, is not being able to read and write; unskilled in the usage of words; uneducated; lacking knowledge.

Okay, here's the point. Illiteracy is one of the most serious problems facing us today. Millions of people, young and old, are unable to read. And the problem seems to be growing daily. Generations of youngsters are being brought up on television, video games, and movies. Taken in moderation, there's nothing wrong with that, but too many are overdoing it, are becoming so picture-oriented, so glued to the screen, that reading is in danger of becoming a lost art. And, without the ability to read, we become illiterate, and you know what that means!

But luckily, all isn't lost. This is where *we* come in! Yep, our humble, colorful, oft-maligned yet eagerly perused comic books may be the world's last bastion of defense in the encroaching attack of creeping illiteracy! Or, to put it more concisely, comic books are arguably the greatest weapon in the arsenal of literacy. Here's why. . .

Comic books have the amazing power to compete with movies and TV because they're equally as popular! But, unlike movies and TV, you have to *read* comics! You can't follow the story without understanding the words! See what I'm leading up to?

You can be illiterate and still enjoy a movie or TV program. But if you want to get your money's worth out of a comic, you'd better be able to *read* it! So, to paraphrase my idol, Willie Shakespeare, "Thus comics do make readers of us all!" Pretty neat, huh?

Of course, as time goes by, our readers' tastes grow ever more profound and intellectual, until they're finally able to appreciate the pinnacle of literary quality—Marvel Age Magazine's own legendary "Soapbox"—which you yourself are now so skillfully scanning!

(Well, hey, it wasn't easy to remain so serious for all those long, meaningful paragraphs!)

Now then, lest it seem as though I'm claiming that comic book reading is the be-all and the end-all of our literary goal, let me lay to rest so inaccurate a conclusion. Once reading becomes a habit, a whole world of literature soon beckons. We have never advocated the reading of comic books to the exclusion of everything else. There is a limitless bounty of books to collect and treasure. The skilled reader has the privilege of making choices, of reading classics or comic books, a thesaurus or a tabloid, poetry or playlet, a novel or a newspaper—the point is, the reader's mind is free and unfettered and able to enjoy anything and everything the world has to offer! Therefore, the most important thing of all is—read, read, read! After that, good buddy, you're on your own, and the world is your oyster!

Getting back to comics for a moment, I'll let you in on a little secret. Comic book writers aren't just comic book writers! Too many times I meet people who say, "I've been reading Marvel comics for a long time and I'd like to try writing some stories for you." My usual reply is, "What else have you written?" You see, in order to be a comic book writer, you must first be a professional writer. The old days when almost anyone who was familiar with a comic book character could pen a story are long since gone. Most of today's highly successful comic book scripters also write books, movies, television shows, newspaper features, etc. If comic book writing looks easy, we're proud of that fact. We try to make it seem that way—easy and effortless, and fun for you to read. But it takes great skill and training to make something look easy, which is why we consider our gifted writers some of the best wordsmiths ever to come down the pike.

Well, that wraps up our little exercise in erudition for this month. I'll be back again next ish with an announcement about a brand new project in the field of education that's the most most exciting new development that I know of. It's something different and unusual, a revolutionary new concept that will affect each and every one of us!

Till then, I'll leave you with these immortal words to ease the anguish while you breathlessly count the minutes till we meet again: "Damnant quod no intelligunt." Or, as we say in the bullpen—

Excelsior!

Stan Lee

WILLIE LUMPKIN

STAN AND DAN'S CLASSIC COMIC STRIP FROM THE FABULOUS FIFTIES

© 1991 by Stan Lee and Dan DeCarlo

BOX TOPS! BOX TOPS! WHY DOES PEE-WEE HAVE TO ENTER EVERY BREAKFAST FOOD CONTEST??
LITTLE KIDS ARE ALL ALIKE, MRS. CORKLE!
THEIR CHILDISH LITTLE HEARTS ARE ALWAYS SET ON WINNING FIRST PRIZE!
WHAT CAN YOU WIN IN THIS CONTEST, PEE-WEE?
A FREE TWO-WEEK VACATION IN HAWAII!
LET'S SEE NOW... "I LIKE GOODIE WOODIES BECAUSE..."
LEE and DeCARLO 9-25

Welcome back to REEL MARVEL, the column which focuses on Marvel's rich history of television and movie adaptations, both past, present, and future!

This issue, we'll meet the Master of the Mystic Arts, DOCTOR STRANGE, and the man behind the cloak, Peter Hooten!

In 1978, having already filmed the adventures of CAPTAIN AMERICA and THE INCREDIBLE HULK (and with SPIDER-MAN already on the air as well), Universal Studios decided to make a pilot film for DOCTOR STRANGE. What hit the TV screens on September 6, 1978 bore some resemblance to the comic, but many elements were changed.

In the 100-minute film, the evil Nameless One (who looks rather like a talking carrot) dispatches Morgan (Jessica Walters) to Earth to destroy Lindmer, the tired and aging sorcerer who acts as Earth's protector. Lindmer (Sir John Mills) sends his servant Wong (Clyde Kusatu) out from their Greenwich Village townhouse to find Dr. Stephen Strange (Peter Hooten), the man who is blood-ordained to take Lindmer's place.

Strange is a humanitarian-to-a-fault psychologist (!) who is involved with a pretty amnesiac named Clea Jones (Eddie Benton), whom Morgan has mind-controlled into trying to kill Lindmer. When she goes into a coma, the skeptical Dr. Strange is sent to mystic realms to save her soul, abetted by Lindmer's spells. He triumphs, freeing Clea from Morgan's clutches and her amnesia!

Upon his return, Strange is not wild

about the idea that he should become Earth's magical protector, and rejects Lindmer's offer of apprenticeship. He then inadvertently allows Morgan to capture Lindmer, but comes through with flying colors during a mystic battle in her evil realms. By the movie's end, Morgan is defeated (for now), and Dr. Strange has accepted his responsibility to the world, thus gaining the costume of Dr. Strange (one of two he wears in the film, both designed by former DOCTOR STRANGE artist Frank Brunner).

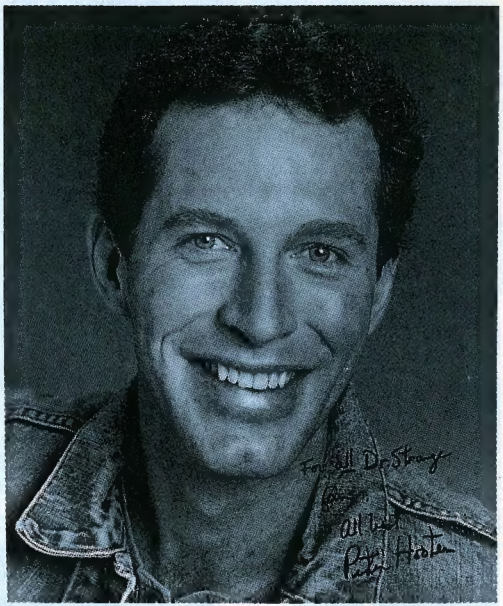
The pilot did not garner spectacular ratings, partially because it was up against the top-rated ROOTS, and partially because writer/director/producer Phillip Deguere seemed reluctant to have much magic involved in the story. The majority of the mystic sequences were at the film's climax, with much of the rest of the film caught up in melodrama with a little weirdness thrown in.

The film looks nice, although the magical dimensions lack power in today's special effects-laden world. The mystic power bolts are nicely done, as is a glowing effect on several of the characters. Only the monsters seem terribly fake, though mist and dark filming seek to obscure our visions of them. The film's $1 million-plus budget was high for a television movie for those days, and most of the budget does end up on the screen.

Sir Mills and Jessica Walters do excellent acting jobs given the script, and Hooten's Strange is an oddly humorous (and human) character who quickly draws the viewer to his side in the magical confusion. He also looks very much like the comic book Doctor Strange, even though the costumes don't. His voice has such a deep resonance that he'd be pleasant to listen to if he were reciting train schedules rather than mystic spells.

Peter Hooten appeared in many 1970's films and TV series (including Bo Derek's first and second films, FANTASIES and ORCA), although DOCTOR STRANGE was his biggest starring role. He also did quite a bit of stage work, and is currently working on a play called VOICES FROM SANDOVER, adapted with poet James Merrill's help from Merrill's poem THE CHANGING LIGHT OF SANDOVER. The play deals with mystic realms and other worlds, an area Hooten seems comfortable in dealing with. He was in another Merrill play, THE IMAGEMAKER, in which he played the Santero, a village pharmacist/witch-doctor. That play is being written into an opera, which Hooten may direct.

To win the role of Doctor Strange, Peter filmed a test scene with Sir John Mills. His audition earned him Phillip DeGuerre's okay. "We had good chemistry," remarks Peter in a recent interview. He had read the comics to study the character, but he didn't mind the divergences from the source material.



"I think you have to make it a little more accessible to the public—a little more realistic and naturalistic—not as stylized as the comic. I think they accomplished that."

Peter agrees that some of Morgan's scenes were campy in tone, but feels that may have been unavoidable. "They were going a little bit Shakespearean with it—broader than usual. I don't think it was intentionally camp because there was no obvious wit in it to speak of. I think when you go into Jessica Walter's character and these lines—you know, playing the wicked witch—there are a lot of archetypal ways for those things to be represented. I think they played those up, and perhaps, by coincidence, they came off a little campy."

Despite the fact that a wire broke under the stuntman's weight while testing one of Doctor Strange's flying sequences, Peter couldn't pass up the opportunity to do the flying stunts. "I love things like that! I loved to fly. So I went and did it and got to be a hero." The wire did not break under Peter's weight, and the effects were shot. The magical effects were added later, in post-production, meaning Hooten had to mime throwing his magic power bolts.

Thirteen years later, Peter reflects on the show. "We were all very enthusiastic about it. It's held up very well. I think it was a little bit ahead of its time. I think a movie of it could be made and be very successful. If they ever try and do a television series of it, it would probably work this time. I'm all for people who are ahead of their time, and I think we broke new ground in several ways."

He's still recognized on the streets, "especially after it airs (in reruns). It's always delightful. It's sort of a cult thing and I appreciate it. I still collect the comic books. DOCTOR STRANGE was one of the nicest experiences of my career and I enjoyed it thoroughly. My big regret is that it didn't go into a series, but that happens in television-land."

Until Peter Hooten's SANDOVER project returns him to the realm of magic, you can check out DOCTOR STRANGE for yourself. It's out on MCA Video (VHS #55104) in many video rental stores, and you can special order it in most video stores for $39.95. Meanwhile, keep your Eye of Agamottos open, as DOCTOR STRANGE has been optioned for a live-action feature film!

From magic to science and from mystic bolts to gamma rays. Next month we'll trace the origins of the Incredible Hulk from animated cartoons to live-action television shows! Plus, is the Hulk really dead on TV or not? Tune in next issue, but stay down in the trenches where it's safe, here at REEL MARVEL!

TERMINATOR 2, TM & © 1991 Carolco Pictures Inc., All Rights Reserved.

This morning you were just a waitress at the local greasy diner. Now you're on the run from a ruthless human killing machine—or at least it *looks* human. But it couldn't possibly be human, because you saw it get pumped full of lead and it just keeps coming. You saw it in a terrible car crash, and it just keeps coming. You saw dozens of cops take it on at police headquarters, with handguns, with grenades, with semi-automatic weapons, *and it just keeps coming* . . .coming after *you*. And the only person who can help you is insane, he has to be, because he says he's from the future and the thing that's out to kill you really is a human killing machine—but only part human. It's a cyborg, sent from the future to prevent the birth of your son, a child you haven't even conceived yet. . .

That's the story that exploded onto movie screens in 1984, turning *The Terminator* into a blockbuster hit film and launching a semi-obscure bodybuilding champion named Arnold Schwarzenegger on the path to stardom. This summer the long-awaited sequel arrives in theaters to pick up the action where the first film left off—and Marvel is bringing a comic-book adaptation to go with it!

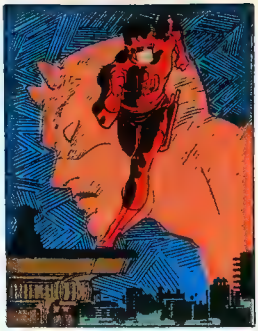
Titled *Terminator 2: Judgment Day,* the new film reunites Schwarzenegger with James Cameron, who directed the first film and not only directs the sequel but also co-wrote the screenplay with William Wisher. And with Cameron's track record with sequels—he directed the vastly successful *Aliens*—T2 has become the most anticipated event of the summer.

Handling the adaptation are two of Marvel's top talents: Gregory Wright, no stranger to action-filled cyborg adventures as the co-writer of the popular DEATHLOK revival, will write the TERMINATOR 2 script; the art for the adaptation is by Klaus Janson. Klaus is well-known for his "Gothic" run on the Batman comic "Legends of the Dark Knight," his launch of the PUNISHER series, his critically acclaimed art for Epic's ST. GEORGE, and his work with Frank Miller on DAREDEVIL. Klaus couldn't express enough enthusiasm for the project: "I'm a big fan of Cameron's work, and I always enjoy doing movie adaptations because it gives me an excuse to be more cinematic," he said happily. "So that's the approach I'm taking. Next to comics, film is my best love. Okay, it's third."

Klaus isn't the only one who's excited about T2. Editor in Chief Tom DeFalco feels strongly that "Cameron does what we at Marvel do—that is, the action-adventure genre of storytelling—better than anybody else in the business of making movies. So Marvel doing the T2 adaptation is a natural." When the opportunity arose for Marvel to handle not only the movie adaptation but also the continuing TERMINATOR 2 adventures, Tom jumped at the chance.

The ongoing TERMINATOR 2 comic book will follow fast on the heels of the adaptation, which will be available in three formats: bookshelf, a biweekly three-part series, and a special black-and-white magazine. All three are timed to coincide with Carolco's release of the film. As for what happens in the story . . . well, we're sworn to secrecy, but let's just say that there are definitely some surprises in store, and the new movie promises to have even more non-stop action than the original. Which should guarantee that TERMINATOR 2, the movie and the comic book, will be the runaway hits of the year!

—Christian Cooper



SUPER HERO card #2: DAREDEVIL by John Romita Jr. and Al Williamson

Everyone knows how popular baseball trading cards are. And every Marvel Zombie knows how popular Marvel's super heroes and villains are. Well, when the two ideas were combined to create the first series of Marvel Universe trading cards the result was dynamite! In fact—they sold out! Fans—and not just Marvel fans—couldn't resist them! And no wonder, they featured great illustrations by top artists, stats, concise character descriptions written so well that even non-Marvelites enjoyed them, and each card even had a trivia section called "Did you know?" as in, for example from card #24 (Storm), "Did you know that Storm suffers from acute cluastrophobia." With the 1990 series being such a hit, the big question at Marvel was, what could we do to make them even better? Thanks to Special Projects Executive Editor Bob Budiansky and his right-hand man Tom Brevoort, we have the answer: the all-new, eye-poppin' 1991 MARVEL UNIVERSE TRADING CARDS!

Before we get into what's new, here's what we kept from last year: the line-up features 162 cards, plus 5 hologram cards. They come 12 to a wax pack and will be available in comic book specialty shops, newsstands, toy stores, and other retail outlets. And you'll see the classic categories of Super Heroes, Super-Villains, Rookies, Teams, and the fan-favorite "Did You Know?" feature.

Now, get a load of what's new! First, of course, there's new and updated information, then there are new categories: Weapons (featuring inside information on the Punisher's arsenal, Thor's hammer, the Infinity Gems, and more!), Arch-Enemies (Which villain is which hero's greatest nemesis? Find out here!), and Legends (spotlighting some of the most noteworthy late heroes and villains in the Marvel Universe). Then there's all new-art—including new, specially designed hologram art—by some of the best artists in the industry (see the Official 1991 Trading Cards Checklist for details). There's a hot, new computer generated design. And maybe the most exciting addition to the 1991 series is a new feature: Power Ratings!

How strong, how fast, and how smart is Spider-Man? And how do these abilities compare with the Hulk and Wolverine? With the 1991 Marvel Universe Trading Cards these facts are at your fingertips. Each characters' vital statistics listed in an easy-to-read

ARCH-ENEMIES card #103: The Thing and the Hulk by Art Adams

SPIDER-MAN™
#1
STRENGTH
SPEED
AGILITY
STAMINA
DURABILITY
INTELLIGENCE
POWER RATINGS
Real Name: Peter Parker
Group Affiliation: Avengers Ht.: 5'10" Wt.: 165 lbs.
First Appearance: AMAZING FANTASY #15, August 1962
Ouch! During a nuclear experiment at a high school science fair, honor student Peter Parker was bitten by an accidentally irradiated spider. From that momentary pinch of pain he gained incredible spiderlike powers! Now, whether he's swinging his way through the city on a web-line of his own weaving, hoisting hundreds of times his weight like his little namesake or acrobatically arresting the world's wildest assortment of archvillains, there's no mistaking that wonderfully witty wall-crawler- the one and only Spider-Man!
Did You Know: Peter's parents, Richard and Mary Parker, were killed in a plane crash when Peter was very young.
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Exclusively distributed by Impel Marketing Inc.
MARVEL 1991 M
SUPER HEROES™
SPIDER-MAN
IRON MAN™ VS MANDARIN™
#118
IRON MAN™ VS MANDARIN™
First Encounter: TALES OF SUSPENSE #50, Feb 1964
They are a study in contrasts. Tony Stark, inventor extraordinaire, founder of a multi-billion dollar technological empire--and the Mandarin, heir of thousands of years of imperial rulership, mastermind of a globe-spanning criminal organization. Stark's dream is of a world made free by the benefits of technology, the Mandarin's vision is of all humanity crushed beneath his own ruthless fist. It was inevitable that these two should find themselves locked in mortal combat time after time, pitting Stark's greatest creation--his Iron Man armor--against the devastating force of the Mandarin's ten alien rings of power. But it is the hearts and minds of these two proud men that makes them the deadliest of enemies.
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Exclusively distributed by Impel Marketing Inc.
KINGPIN

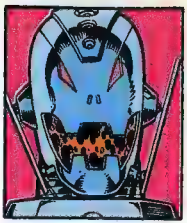
bar graph format. And the ratings can be quickly referenced with the three Power Ratings cards which evaluate speed, strength, and intelligence using the same standards as THE OFFICIAL HANDBOOK TO THE MARVEL UNIVERSE. The great thing is that not only does the Power Ratings section let you compare heroes and villains, it also gives you the opportunity to mix and match heroes and villains to create your own specialty dream teams!

Speaking of heroes and villains, who's in the 1991 series? "Anyone who's got a starring role in a book has his own card," Bob Budiansky, who was also the ramrod for last year's series, said. "We also featured all the prominent villains. After that was done, my staff and I got together and tried to compile a list of characters we missed last year. We'll try to rotate characters from year to year, and of course it will all hinge upon what's happening in the comics."

As mentioned earlier, there is a new, bold computer generated design for the 1991 cards. It was created by Bob himself on a Macintosh 11fx computer and he's especially proud of the results. "The quality is far better, in the design, the color—everything!" he said.

Because the 1990 series was so popular and sold out so quickly, lots of fans missed out on finding them — even some comic book distributors who handled the trading cards discovered they couldn't get all they needed. So consider yourself warned — the 1991 cards are destined to be even hotter than the 1990 series! Don't risk missing out! Reserve your set now!

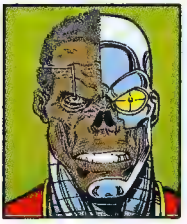
— Mike Lackey and Dwight Jon Zimmerman

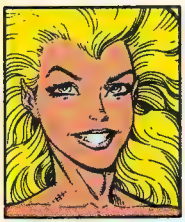


ARTISTS CHECKLIST

CARD #	PENCILER	INKER
SUPER HEROES		
1. SPIDER-MAN	Erik Larsen	Erik Larsen
2. DAREDEVIL	John Romita Jr.	Al Williamson
3. THING	Erik Larsen	Erik Larsen
4. MARVEL GIRL	Art Adams	Art Adams
5. PHEONIX	Steve Lightle	Steve Lightle
6. NAMOR	Paul Ryan	Terry Austin
7. MR. FANTASTIC	Paul Ryan	Terry Austin
8. ICEMAN	Lee Weeks	Lee Weeks
9. SHADOWCAT	Ron Lim	Jim Sanders
10. HUMAN TORCH	Paul Ryan	Terry Austin
11. NIGHTCRAWLER	Paul Ryan	Terry Austin
12. CAPT. BRITAIN	Paul Ryan	Terry Austin
13. IRON MAN	Art Adams	Art Adams
14. PUNISHER	Erik Larsen	Erik Larsen
15. CABLE	Tom Morgan	Tom Morgan
16. DEATHLOK	Art Adams	Art Adams
17. GAMBIT	Jim Lee	Terry Austin
18. PSYLOCKE	Ron Lim	Jim Sanders
19. VISION	Paul Ryan	Terry Austin
20. HAWKEYE	Paul Ryan	Terry Austin
21. SILVER SABLE	Ron Frenz	Jim Sanders
22. NIGHTTHRASHER	Mark Bagley	Joe Sinnott
23. PUCK	Mark Bagley	Joe Sinnott
24. UNION JACK	Mark Bagley	Mike Manley
25. QUICKSILVER	Paul Ryan	Terry Austin
26. SCARLET WITCH	Paul Ryan	Terry Austin
27. HAVOK	Jim Lee	Terry Austin
28. IRON FIST	Mark Bagley	Mike Manley
29. ADAM WARLOCK	Art Adams	Art Adams
30. WONDER MAN	Paul Ryan	Terry Austin
31. SASQUATCH	Erik Larsen	Erik Larsen
32. FIRESTAR	Art Adams	Art Adams
33. DEATH'S HEAD	Art Adams	Art Adams
34. SPEEDBALL	Art Adams	Art Adams
35. USAgent	Paul Ryan	Terry Austin
36. BANSHEE	Lee Weeks	Lee Weeks
37. MEGGAN	Art Adams	Art Adams
38. JUBILEE	Mike Manley	Mike Manley
39. GHOST RIDER	Art Adams	Art Adams
40. BEAST	Erik Larsen	Erik Larsen
41. INVISIBLE WOMAN	Paul Ryan	Terry Austin
42. ROGUE	Art Adams	Art Adams
43. SHE-HULK	Art Adams	Art Adams
44. DR. STRANGE	Art Adams	Art Adams
45. SILVER SURFER	Paul Ryan	Terry Austin
46. STORM	Art Adams	Art Adams
47. ARCHANGEL	Mark Bagley	Jim Sanders
48. THOR	Ron Frenz	Jim Sanders
49. QUASAR	Paul Ryan	Terry Austin
50. WOLVERINE	Art Adams	Art Adams
51. CYCLOPS	Ron Lim	Jim Sanders
52. NICK FURY	Bret Blevins	Bret Blevins
53. HULK	Art Adams	Art Adams
54. CAPTAIN AMERICA	Art Adams	Art Adams
SUPER-VILLAINS		
55. KINGPIN	Erik Larsen	Erik Larsen
56. SABRETOOTH	Jim Lee	Terry Austin
57. MAGNETO	Ron Lim	Jim Sanders
58. VENOM	Lee Weeks	Lee Weeks
59. GALACTUS	Art Adams	Art Adams
60. MANDARIN	Lee Weeks	Lee Weeks
61. CHAMELEON	Lee Weeks	Lee Weeks
62. SUPER SKRULL	Ron Lim	Jim Sanders
63. GRIM REAPER	Paul Ryan	Terry Austin
64. MOJO	Mike Manley	Mike Manley
65. FIN FANG FOOM	Art Adams	Art Adams
66. JIGSAW	Mark Bagley	Mike Manley
67. TOMBSTONE	Lee Weeks	Lee Weeks
68. ULIK	Art Adams	Art Adams
69. BARON STRUCKER	Mark Bagley	Mike Manley
70. MYSTERIO	Steve Lightle	Steve Lightle
71. SAURON	Art Adams	Art Adams
72. ANNIHILUS	Art Adams	Art Adams
73. RHINO	Erik Larsen	Erik Larsen
74. ABSORBING MAN	Art Adams	Art Adams
75. DR. OCTOPUS	Erik Larsen	Erik Larsen
76. BARON MORDO	Mike Manley	Mike Manley
77. SARACEN	Mark Bagley	Mike Manley
78. NEBULA	Paul Ryan	Terry Austin
79. PUMA	Lee Weeks	Lee Weeks
80. DEATHWATCH	Mark Bagley	Joe Sinnot
81. KANG	Mike Manley	Mike Manley
82. BLACKOUT	Mark Bagley	Mike Manley
83. CALYPSO	Bret Blevins	Bret Blevins
84 ULTRON	Art Adams	Art Adams
85. THANOS	Art Adams	Art Adams
86. HOBGOBLIN	Erik Larsen	Erik Larsen
87 LIZARD	Erik Larsen	Erik Larsen
88. DR. DOOM	Art Adams	Art Adams
89. LOKI	Ron Frenz	Jim Sanders
90. RED SKULL	Ron Lim	Jim Sanders
ARCH-ENEMIES		
91. SPIDER-MAN/ VENOM	Mark Bagley	Joe Sinnott
92. FANTASTIC FOUR/ SKRULLS	Ron Lim	Jim Sanders
93. WOLVERINE/ SABRETOOTH	Mark Bagley	Jim Sanders
94. SILVER SURFER/ GALACTUS	Ron Lim	Jim Sanders

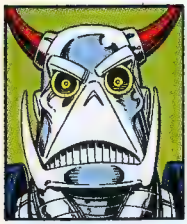
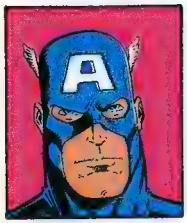
(Continued on next page)





Marvel Universe Trading Cards Artists Checklist *(Continued)*

CARD #	PENCILER	INKER
95. DAREDEVIL/ ELEKTRA	Art Adams	Art Adams
96. AVENGERS/KANG	Steve Lightle	Steve Lightle
97. HUMAN TORCH/ SUB-MARINER	Mark Bagley	Joe Sinnott
98. SPIDER-MAN/ HOBGOBLIN	Mike Manley	Mike Manley
99. CAPT. AMERICA/ BARON ZEMO	Art Adams	Art Adams
100. PUNISHER/ JIGSAW	Mark Bagley	Joe Sinnott
101 X-FACTOR/ APOCALYPSE	Ron Lim	Jim Sanders
102. PUNISHER/ KINGPIN	Mark Bagley	Joe Sinnot
103. THING/HULK	Art Adams	Art Adams
104. DAREDEVIL/ BULLSEYE	John Romita Jr.	Al Williamson
105. SPIDER-MAN/ DR. OCTOPUS	Erik Larsen	Erik Larsen
106. X-MEN/ SENTINELS	Mark Bagley	Jim Sanders
107 FANTASTIC FOUR/ GALACTUS	Steve Lightle	Steve Lightle
108. WOLVERINE/HULK	Erik Larsen	Erik Larsen
109. GHOST RIDER/ DEATHWATCH	Mark Bagley	Mike Manley
110 DR. STRANGE/ BARON MORDO	Lee Weeks	Lee Weeks
111. NICK FURY/ BARON STRUCKER	Steve Lightle	Steve Lightle
112. SPIDER-MAN/ LIZARD	Steve Lightle	Steve Lightle
113. SILVER SURFER/ THANOS	Ron Lim	Jim Sanders
114 AVENGERS/ ULTRON	Mark Bagley	Mike Manley
115 CAPT. AMERICA/ RED SKULL	Ron Lim	Jim Sanders
116 DAREDEVIL/ PUNISHER	Lee Weeks	Lee Weeks
117 X-MEN/ MARAUDERS	Steve Lightle	Steve Lightle
118. IRON MAN/ MANDARIN	John Romita Jr.	Al Wiliamson
119. HULK/LEADER	Lee Weeks	Lee Weeks
120. THOR/LOKI	Art Adams	Art Adams
121 SPIDER-MAN/ J. JONAH JAMESON	John Romita	John Romita
122. THOR/ULIK	Art Adams	Art Adams
123. SILVER SURFER/ MEPHISTO	Ron Lim	Ron Lim
124. FANTASTIC FOUR/ DR DOOM	Ron Lim	Jim Sanders
125. X MEN/MAGNETO	Lee Weeks	Lee Weeks
126. DAREDEVIL/ KINGPIN	John Romita Jr	Al Williamson
WEAPONS		
127. CAP'S SHIELD	Ron Lim	Jim Sanders
128. THOR'S HAMMER	Ron Frenz	Jim Sanders
129. DAREDEVIL'S BILLY CLUB	John Romita Jr.	Al Williamson
130 ULTIMATE NULLIFIER	Ron Lim	Jim Sanders
131. SPIDEY'S WEB-SHOOTERS	John Romita	John Romita
132 PUNISHER'S ARSENAL	Lee Weeks	Lee Weeks
133. IRON MAN'S ARMOR	John Romita Jr	Al Williamson
134 IN-FIN-TY GEMS	Ron Lim	Jim Sanders
135 QUASAR'S QUANTUM BANDS	Mike Manley	Mike Manley
136 DR. OCTOPUS' ARMS	John Romita	John Romita
137 MANDARIN'S RINGS	Mark Bagley	Jim Sanders
138. WOLVERINE'S CLAWS	Jim Lee	Terry Austin
LEGENDS		
139. CAPTAIN MARVEL	Mark Bagley	Mike Manley
140. BUCKY	Mark Bagley	Mike Manley
141 GREEN GOBLIN	John Romita	John Romita
142. ORIGINAL GHOST RIDER	Bob Budiansky	Terry Austin
143. KRAVEN	Steve Lightle	Steve Lightle
144. DARK PHEONIX	Bret Blevins	Bret Blevins
ROOKIES		
145 DARKHAWK	Mike Manley	Mike Manley
146. SLEEPWALKER	Bret Blevins	Bret Blevins
147 RAGE	Paul Ryan	Terry Austin
148 X-FORCE	Tom Morgan	Tom Morgan
149 NEW FANTASTIC FOUR	Art Adams	Art Adams
TEAMS		
150. FANTASTIC FOUR	Art Adams	Art Adams
151. AVENGERS	Paul Ryan	Terry Austin
152. AVENGERS WEST COAST	Paul Ryan	Terry Austin
153. X-MEN	Mark Bagley	Mike Manley
154. X-FACTOR	Mark Bagley	Jim Sanders
155. EXCALIBUR	Mark Bagley	Mike Manley
156 NEW WARRIORS	Mark Bagley	Joe Sinnott
157 MASTERS OF EVIL	Mark Bagley	Mike Manley
158. MARAUDERS	Mark Bagley	Mike Manley
POWER RATINGS AND CHECKLIST		
159. POWER RATINGS 1	161 POWER RATINGS 3	
160. POWER RATINGS 2	162 CHECKLIST	
HOLOGRAMS		
H-1 SPIDER-MAN	Art Adams	Art Adams
H-2 DR. DOOM	Art Adams	Art Adams
H-3 PUNISHER	Lee Weeks	Lee Weeks
H-4 FANTASTIC FOUR VS THE MOLE MEN	Art Adams	Art Adams
H-5 HULK	Art Adams	Art Adams

MANY FACES OF HAWKEYE™

Who is the rudest, brashest, most obnoxious super hero that has ever walked the Marvel Universe? Although many may say Spider-Man, U.S.Agent, or Rick Jones, MARVEL AGE MAGAZINE believes that even more votes would be cast for Mr. Clint Barton, A.K.A. Hawkeye!

Now, don't all you Hawkeye fans work yourselves into a lather . . . it's true! The Hawk-ster's big mouth and propensity to show off his plethora of amazing arrows has enabled this long-time Avenger (East and West Coast) to not only best foes like Ultron and the Man-Ape, but to work his way into our hearts as well!

Here now are a dozen depictions of Hawkeye, as rendered by many of Marvel's greatest talents, of both yesterday and today. Enjoy!

1. Don Heck and Wally Wood (AVENGERS #20)
2. Gil Kane (AVENGERS #38)
3. Dave Cockrum and Terry Austin (AVENGERS #177)
4. Al Milgrom and Joe Sinnott (WEST COAST AVENGERS #2)
5. John Byrne and Joe Rubinstein (AVENGERS #189)
6. George Perez and Terry Austin (AVENGERS #172)
7. John Byrne (WEST COAST AVENGERS #44)
8. Al Milgrom and Kyle Baker (AVENGERS WEST COAST #6)
9. Sandy Plunkett and Scott Hampton (SOLO AVENGERS #14)
10. Lee Weeks and Joe Rubinstein (SOLO AVENGERS 32)
11. Kevin Nowlan (SOLO AVENGERS #8)
12. Steve Lightle (AVENGERS SPOTLIGHT #36)

THE MARVEL® AGE OF COMICS 1984 PART TWO

1984 was the year of the SECRET WARS—but not for the heroes we'll examine this month! Passed over by the Beyonder (who may have used sales figures rather than inventiveness as criterion for invitation), the Marvel heroes below had some of their most distinctive and unique adventures in 1984.

Certainly that was the case with the (new) DEFENDERS, whose team of mutants and misfits bested everyone from the Secret Empire and Professor Power, to such decidedly eerie menaces as Manslaughter and the Phantom of Gamma Ray Flats. With Candy Southern as their leader (perhaps the first woman without powers to lead a team), the Defenders admitted the hermaphroditic Cloud to the team. And while fighting alongside of SHIELD, the enigmatic Seraph, and the raucous Cutlass and Typhoon, they made a New Mexico HQ for themselves on the wealth of Warren Worthington III!

Mutants were wall-to-wall in THE NEW MUTANTS, who welcomed to the team Magma, Magik, and the bizarre new member, the alien Warlock! Their challenges included S'ym, the demon bear, and the psychic vampire Selene—all of which became the talk of fandom under the innovative penciling of Bill Sienkiewicz. And while Dani Moonstar faced the monster who killed her parents in their regular series, the first ANNUAL introduced love to Sam Guthrie, in the person of mutant rocker Lila Cheney.

For more team action, John Byrne's ALPHA FLIGHT couldn't be beaten—even though one of their members could be killed! Advertisements warned us that one of the Alphans wouldn't live past the first year of the series, but no one expected the loss to be team leader James Hudson, the Guardian! As they grappled with this fatal shock, Omega Flight, Super Skrull and Gilded Lily posed new danger to the team, while old mysteries were solved with the origins of Shaman, Snowbird, Sasquatch, and Marrina's mate.

Two heroes lost their books in 1984: MOON KNIGHT ended its run after Marc Spectre learned to walk again, though writer Alan Zelenetz would soon steer the hero in a new Egyptian direction. (At least the MOON KNIGHT SPECIAL EDITION gave his fans an extra dose of action!) And KA-ZAR THE SAVAGE could withstand war in Pangea, a bullet in the head, the Pterons, the Plunderer, and even marriage, but not cancellation. His last adventure though, a trip to the Land of Canceled Heroes, gave continuity hounds a run for their money.

And a third series asked the question: WHAT IF there was no more WHAT IF? (The answer, thankfully, is that it would return stronger than ever 5 years later!) We saw Loki find Thor's hammer, Spider-Man's Uncle Ben survive, and the Hulk fail to save Rick Jones before the Watcher called it a day on WHAT IF's volume one.

Out with the old, in with the new—and the new was Louise Simonson and June Brigman's POWER PACK. Many Marvelites approached the idea of grade school super heroes warily. However, Louise's script combined equal parts of Stan Lee, C.S. Lewis, and Lewis Carroll, and was perhaps the debut issue of the decade!

While waiting for her long-promised graphic novel, DAZZLER bided her time with Roman Nekoboh, the Dallas Cowgirls, and the curious nature of despair on the West Coast, not to mention a handful of remarkable Bill Sienkiewicz covers. In further female super-action, the Black Widow's serial in MARVEL FANFARE was graced by the talents of Ralph Macchio and George Perez. Editor Al Milgrom also presented Frank Miller on Captain America, Barry Windsor-Smith on an unforgettable Thing tale, and the Dave Cockrum WWII exploits of "Skywolf!"

MARVEL® COMICS PRICE GUIDE

You ever wonder what all the fuss is about on Wall Street? Here are all these high-powered executives worrying about the cost of hog bellies or crop futures, when any issue of MARVEL AGE MAGAZINE can give them the latest scoop on prices at your local comics specialty store! As always, our price source is THE OFFICIAL® OVERSTREET COMIC BOOK PRICE GUIDE #20, but remember that this is only a guide. Actual prices may vary, and should be lower for copies in fair or poor condition.

	CONDITION		
	Good	Fine	Mint
■ **ALPHA FLIGHT**			
6-11	.35	1.00	2.00
12 (Guardian dies)	.40	1.25	2.50
13, 17 (Wolverine guests)	.85	2.50	5.00
14-16	.25	.75	2.50
■ **DAREDEVIL**			
202-210		.60	1.20
211-213		.50	1.00
■ **DAZZLER**			
30-34		.50	1.00
■ **DEFENDERS**			
127-138		.50	1.00
■ **DR. STRANGE**			
63-68		.60	1.20
■ **DR. STRANGE CLASSICS**			
1-4	.25	.75	1.50
■ **KA-ZAR THE SAVAGE**			
30-34		.50	1.00
■ **MARVEL FANFARE**			
12-17	.30	1.00	1.95
■ **MOON KNIGHT**			
35 (X-Men guest)	.25	.75	1.00
36-38		.50	1.00
■ **MOON KNIGHT SPECIAL EDITION**			
3	.25	.75	1.00
■ **NEW MUTANTS**			
9-10	.50	1.00	3.00
11-20	.40	1.20	2.50
ANNUAL 1	.85	2.50	5.00
■ **POWER MAN AND IRON FIST**			
101-112		.40	.80
■ **POWER PACK**			
1	.70	2.00	4.00
1	.70	2.00	4.00
1-5	.45	1.35	2.70
■ **WHAT IF**			
43-47	.25	.75	1.50

Nearly as many different creators worked on the exploits of POWER MAN AND IRON FIST in '84, six different writers pitted the heroes for hire against Doombringer, Dr. Octopus, the Reaper, Nightshade, and more, until new talent Jim Owsley came aboard as permanent scripter. Owsley brought an offbeat edge to the adventures of Luke and Danny, with nemeses such as Control 7 and Captain Hero.

Offbeat enemies were also stock in trade for DAREDEVIL, as ol' Hornhead wrestled with the Trump, Crossbow, and the african misanthrope known as Micah Synn! Foggy and Deborah Nelson grew farther apart, while the Kingpin always remained ominous in the background (as did ace scripter Dennis O'Neill). Veteran sf writer Harlan Ellison contributed a special DD tale, and artist David Mazzucchelli made a promising debut.

New Marvel stars Carl Potts, Tony Salmons and Ann Nocenti also strutted their stuff in DR. STRANGE. Regular writer Roger Stern kept a firm hand on the destiny of the Sorcerer Supreme, with the unique story of "The Chosen One," and guest stars Hannibal King, Jessica Drew, the Shroud, and the Black Knight.

Through it all, MARVEL AGE MAGAZINE chronicled what was and what would be, including a new column which looked back on each year of Marvel history for those who came in late. As you can see, the saga continues! Join us next month as we review the plenitude of Limited Series that Marvel released in 1984!

—Brian Nelson

TODAY, on The FRED HEMBECK Show, FRED'S GUESTS ARE MEMBERS OF THAT SIZZLING NEW SUPERTEAM, X-FORCE!

FOLKS, LET'S HAVE A WARM WELCOME FOR MS. BERMUDA SCHWARTZ AND MR. WILL READ ALSO KNOWN AS--

HUH? CAN THIS BE RIGHT?

--ALSO KNOWN AS HAVOK AND STORM OF X-FORCE!?

CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP CLAP

"HAVOK AND STORM? eh? y'KNOW, IT SEEMS TO ME I'VE HEARD THOSE NAMES SOMEWHERE BEFORE?

WELL, FRED, IF YOU'D READ FIRST-- AND SO FAR, AMAZING-EARENCE IN THE MUTANT MAVENTURES OF CLOAK AND DAGGER THEN YOU'D KNOW WE WERE PRODUCT OF A MILITARY EXPERIMENT THAT ATTE TO CREATE GOVERNMENT SUPER BEINGS!

Y'SEE, ONE OF OUR SUPERIORS HAD THE BRIGHT IDEA TO ASSIGN US THE CODE NAMES OF THE "LATE 'X-MEN. OH, SURE, WE KNOW THEY'RE ALIVE NOW-- AND WE'VE SINCE COME UP WITH OUR OWN NAMES (TIM TEMPEST, SHE'S BEDLAM), BUT AT THE TIME, WELL, YOU'LL HAVE TO AGREE THAT THIS WOULDN'T'VE BEEN THE FIRST TIME SOMETHING LIKE THAT HAD HAPPENED...

A NEW MUTANT NO LONGER, FRED-- AH'M A MEMBER OF X-FORCE NOW.

REALLY? GEEZ, I MUST'VE MISSED THAT MEETING..

..heh..

THAT'S CUZ YER NOT IN THE TRUE X-FORCE, OUR X-FORCE, THE NOT-SO-NEW MUTANTS X-FORCE.

YOU'VE GOT A LOT OF NERVE TRYIN' TO STEAL OUR NAME, KID!

WELL, PARDON ME IF AH DON'T FEEL ALL GUILTY HEARIN' THAT SENTIMENT COMIN' FROM YOU, "STORM"!

TEMPEST!

NOW, I FEEL TH BEST WAY TO S TLE THIS ISSUE PUT IT BEFORE INDISPUTABLE PERT, SOMEON LIKE... THE CREAT OF THE MARV UNIVERSE

GENTLEMEN, GENTLEMEN, PLEASE!

THIS ISN'T THE MORTON DOWNEY SHOW!

SO TELL US, MRS. THOMB-Y-X-FORCE: IS IT MS. SCHWARTZ AND HER RECYCLED X-MEN OR IS IT MR. GUTHRIE AND HIS NOT-SO-NEW MUTANTS?

WELL, I MAY HAVE CONCIEVED ALL THESE CHARACTERS, BUT I DON'T PUT UP THE MONEY TO PUBLISH THEM. THE NICE FOLKS THAT DO HAVE... REQUESTED ...THAT I TURN OVER THE X-FORCE NAME TO CANNONBALL AND HIS FRIENDS.

ALL RHAHT!

WHAT ABOUT THE ORIGINAL X-FORCE?

NOT TO WORRY. I'VE COME UP WITH SOMETHING THAT PERFECTLY DESCRIBES THEIR CURRENT POSITION IN THE MARVEL UNIVERSE...

WHICH IS?..

FROM NOW ON, THEY'RE X-TRANEOUS!

X-PLETIVE!

WHY DON'T WE COME UP OUR OWN NAME? SOME CLASSY, SOMETHING OR SOMETHING LIKE... LIKE The XYZ Me

"The XYZ Men"? I LONG BEFORE SOME THAT, TOO-- AND FOR "WHAT THEY

X-FORCE created by terry austin MIKE VOSBURG

Fred Hembeck character and the distinctive likeness thereof is a trademark of Fred Hembeck.

SURE. JUST ASK CAPTAIN MARVEL.
SO, TELL US, HOW'D YOU FEEL WHEN YOU HEARD MARVEL HAD PLANS TO GIVE YOU FOLKS YOUR OWN BOOK?
EXCITED?
HAPPY?
SURPRISED. REAL
SURPRISED. AFTER OUR INITIAL APPEARANCE, MARVEL GAVE US NO INDICATION THAT THEY WANTED TO SEE US AGAIN, SO THIS BOOK DEAL HAS KIND OF TAKEN US ABACK.
IN FACT, YOU'RE THE FIRST PERSON WE'VE HEARD FROM SINCE THIS WAS ANNOUNCED. THE FIRST ISSUE IS SUPPOSED TO BE OUT SOON, BUT NO ONE AT MARVEL HAS CONTACTED US YET, AND I JUST DON'T KNOW
WHY?
AH DO...
eh?
LADIES and GENTS, LET'S HAVE A BIG HAND FOR
Cannonball
OF THE NEW MUTANTS!
CLAPCLAPCLAP
LAPCLAPCLAPS
YOU MEAN-- Stan Lee?
(...AND JACK KIRBY, STEVE DITKO, DON HECK, DICK AYERS, LARRY LIEBER, SOL BRODSKY, SAM ROSEN, ARTIE SIMEK--)
NO. I MEAN...
..MRS. PHYLLIS TWOMBLY OF OSHKOSH, WISCONSIN!
?
?
THAT'S RIGHT, FOLKS, MRS. PHYLLIS TWOMBLY! AS THOSE OF YOU WHO READ QUASAR #18 KNOW, MRS. T. IS REALLY AN ANCIENT COSMIC ENTITY WHO'S BEEN FIGHTING HER ETERNAL NEMESIS-- LATELY IN THE GUISE OF HER GRANDSON--SINCE TIME BEGAN. THE TWO HAVING COME TO EARTH OVER FIVE THOUSAND YEARS AGO, IN THE PAST CENTURY, MRS. TWOMBLY HAS BEEN RESPONSIBLE FOR ALL THE SUPER HEROES APPEARING IN THE MARVEL UNIVERSE! DRAWING UPON EXISTING BEINGS, IT WAS SHE WHO CREATED WHAT SHE CALLS "ORIGIN ACCIDENTS"! FOR THEM, GOING SO FAR AS TO PLANT SUGGESTED SUPER NAMES AND COSTUME DESIGNS IN HER BENEFICIARIES' MINDS! WHY, SHE'S THE ONE WHO ENCOURAGED THE ASGARDIANS TO CROSS THE RAINBOW BRIDGE, WHO MADE EARTH A BEACON FOR SUCH STAR SPANNING WANDERERS AS THE SILVER SURFER, THE SKRULLS AND THE KREE, AND WHO, WHEN SHE BEGAN TO RUN OUT OF CREATIVE "ORIGIN ACCIDENTS", BEGAN PLANTING SUPER POWERS IN THE WOMB, THUS ACCOUNTING FOR OUR CURRENT PROLIFERATION OF MUTANTS! FROM THE FANTASTIC FOUR TO BROTHER VOODOO, THIS LADY HAS DONE IT ALL! YOU MIGHT JUST SAY SHE'S THE MOTHER OF ALL SUPER BEINGS! WHAT? YOU THINK THIS IS SOME FIGMENT OF MY IMAGINATION? HEY, YOU CAN LOOK IT UP!
GEE, TOUGH BREAK, EX-X-FORCE, BUT THANKS FOR STOPPING BY AND DON'T FORGET TO PICK UP YOUR COMPLIMENTARY HOME VERSION OF THE FRED HEMBECK SHOW ON YOUR WAY OUT--AFTER ALL, TODAY DOESN'T HAVE TO BE A TOTAL BUST!
BAH!
MRS. TWOMBLY, BEFORE YOU GO, ONE LAST QUESTION?..
YES, YOUNG MAN?
WELL, WOLVERINE'S ORIGIN-- FOR YEARS IT WAS HINTED THAT LOGAN'S ADAMANTIUM CLAWS WERE SURGICAL IMPLANTS, BUT NOW THIS NEW X-STORY COMES OUT AND WE FIND THAT LOGAN'S CLAWS CAME ABOUT AS AN UNEXPECTED SIDE EFFECT OF A DIP IN A CHEMICAL LADEN HOT TUB -- WHA'HOPPEN?
DEAR BOY, WELL, YOU KNOW THE OLD SAYING--IT'S A WOMAN'S PEROGATIVE TO
CHANGE HER MIND!
SAY, WHAT DO YOU THINK OF THIS ONE -- DAREDEVIL'S RADAR SENSE IS REALLY THE RESULT OF SITTING TOO CLOSE TO THE TELEVISION SET AFTER EATING SOME BAD MUSHROOMS?..
PRETTY GOOD, eh? Heh, I'M NOT GETTING OLDER, I'M GETTING BETTER!
..sigh..

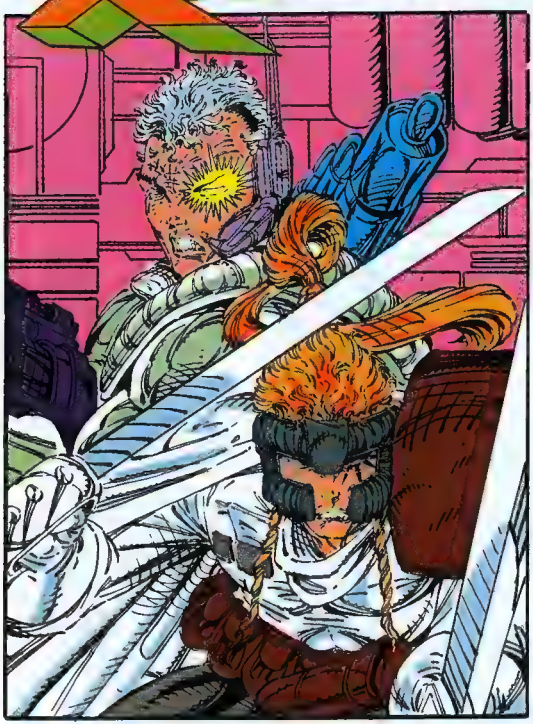
Those time-traveling dudes, Bill & Ted, are back in 1991 with a new movie and Marvel comic. Having first gained attention in their sleeper hit film, BILL & TED'S EXCELLENT ADVENTURE, the awesome twosome continues to gain popularity—if not intelligence—as they await the release of their second film, which is yet to be titled. This reporter was able to arrange an interview to talk about the comic book with the two youths, who arrived in their time-traveling telephone booth, amidst much smoke and static electricity.

TED: Yo, Reporter-dude, we're here.
BILL: Yeah, and right on time, too!
(Both pretend to play an "air guitar.")
BILL: I am Bill S. Preston, Esquire.
TED: And I am Ted "Theodore" Logan. And we are—
BILL & TED: WYLD STALLYNS!
(Another air guitar.)
MARVEL AGE MAGAZINE: Thank you for coming, gentlemen. Perhaps, since you've already mentioned it, we could start the interview by your talking about the Wyld Stallyns, your heavy metal band.
BILL: Cool. Ted?
TED: Well, Reporter-dude, Wyld Stallyns is our heavy metal band. We're not too triumphant right now—not in this time period anyway. But in the future, our music is like, one of the cornerstones of society!
MARVEL AGE: You're kidding!
BILL: *Not*, dude. We were just there.
TED: The future, he means. Yeah, we're like, everyone's heroes. Or we're gonna be.
MARVEL AGE: Well, that's reassuring. Is any of this covered in your upcoming movie?
BILL: Totally. It's in there, the whole thing is done, but they're still trying to, like, name it. The movie.
TED: Yeah, like, they want to call it "BILL & TED GO TO HELL," but they're afraid it might be too, controversial, you know? So, we're not supposed to even mention the title until they think of a better one.
BILL: Dude—?
TED: What?
BILL: You like, just *said* it!
TED: Oh, that was like, *most* forgetful of me. Reporter-dude, you won't print that, will you?
MARVEL AGE: Perish the thought. Speaking of titles, what is your new Marvel comic going to be called?
BILL: BILL & TED'S EXCELLENT COMIC BOOK.
TED: Yah, or BILL & TED'S UTTERLY TRIUMPHANT COMIC BOOK.
BILL: Or we might totally change our minds before then, 'cause I was thinking BILL & TED'S NON-NON-NON-NON-HEINOUS COMIC BOOK would be mondo cool.
TED: *Not!*
BILL: Or maybe BILL & TED'S MOST UNPRECEDENTED COMIC BOOK.
TED: Most bogus, dude.
BILL: Well, maybe we'll change it every month, jerkweed!
MARVEL AGE: Okay, you don't know what the title is on the series yet. Since we're running out of space here, why don't you boys tell us a little about the new movie—which Marvel is adapting to comics this July—and the new comic book series, premiering in August.
TED: Go, Dudette.
BILL: No way.
TED: Yes way.
MARVEL AGE: Please, one of you tell us—!
BILL: Sorry, Reporter-dude.
TED: Yah. My compatriot and I have been to Hell recently, which can most assuredly take the wax off one's board, if you dig my tracks.
BILL: We get like totally killed by evil Bill & Ted robots. That's how we get to Hell!
MARVEL AGE: So that's in the movie, then?
TED: We just told you.
BILL: Like, DUH!
MARVEL AGE: And what about the regular series, which is the whole point to this interview?
TED: Chill, dude. You're getting all crimson-like.
BILL: Yeah, you've got some kinda stress problem. Anyway, it's being written & drawn by a most excellent artist, Evan Dworkin. He's a total trip, and 'Mazing Dude Stephan DeStefano is inking it.
TED: They are *most* reserved individuals.
BILL & TED: *NOT!*
(Air guitar!)
MARVEL AGE: What about the stories? What's going to happen?
TED: Well, most overanxious Reporter-dude, I just found out that our pal, Abraham Lincoln got like, shot dead!
BILL: With a gun, dude! Just like that!
TED: And we're on our way to save him. He's a most non-bogus Presidential dude, and we like him a lot. So we're gonna go get him.
MARVEL AGE: Aren't you slightly concerned with the ramifications?
TED: Dude, they weren't even invented back then!
BILL: Get with the program! Well, we gotta go. Abe awaits!
TED: Later, dude!
BILL: See you later, 'gator. You're a stressed out geekoid, but you're okay!
TED: Yeah, even though you talk weird.
BILL & TED: Party on, dude!
They enter phone booth, which disappears.)
MARVEL AGE: (Expletives deleted.)

X-TRA THE MUTANT REPORT X-TRA

VOLUME 6 "THE NEXT STEP IN NEWS EVOLUTION" NUMBER 10

X-FORCE™



"It's time we became a "force" for change in this world. A force — legal or not — for what's right." With these words, Cable, the cybernetic, white-haired, leader of the New Mutants, proclaims the dawn of a new era for mutant-kind. A new batch of heroes must band together to fight for equal justice for mutants and humans alike. Coming together to lead the way are Domino, Cannonball, Boom Boom, Feral, Shatterstar, Warpath and, of course, Cable. Together they are the *new*, New Mutants... X-Force!

Of course, purists will argue that this latest group of heroes isn't simply a reworking of the New Mutants. In fact, the only original member of the New Mutants to hang on in X-Force is Cannonball. But don't be surprised to see a few guest shots here and there by former members. While several things are changing, however, in the transition from NEW MUTANTS to X-FORCE, the creative team of Rob Liefeld and Fabian Nicieza will remain the same.

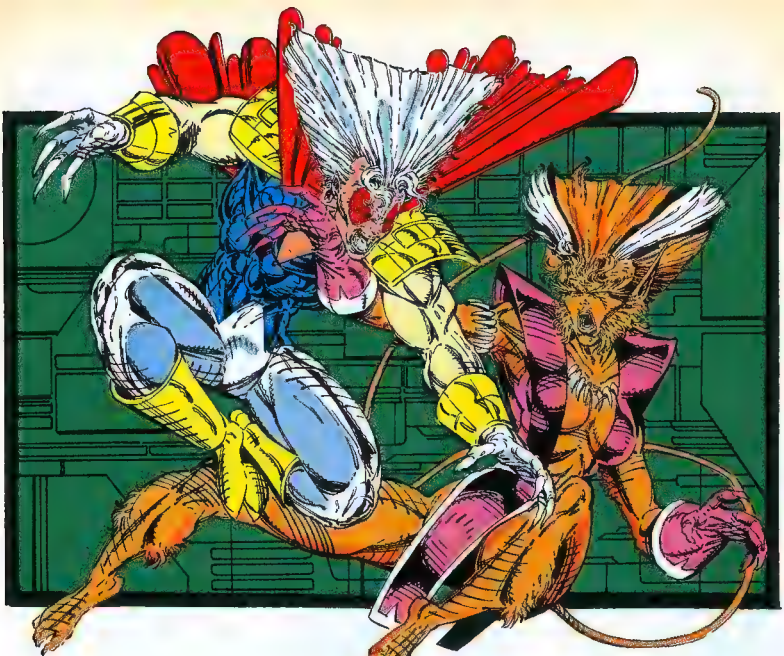
Naturally, X-Force and its members will continue to be an ongoing part of the Marvel Universe. But don't expect them to be "breaking bread" with their mutant brothers, the X-Men any time soon. "There is no love lost between the X-Men and X-Force," said artist and plotter for X-FORCE Rob Liefeld. "The X-Men are too caught up in their own personal problems to be effective as a team." It is this self-involvement of the X-Men, perhaps, that gave Cable the impetus to restructure and band together this new fighting force.

"What I wanted to do at the end of NEW MUTANTS was to clean house," explains Rob. "The whole 'school' aspect of the NEW MUTANTS was over, gone." According to Rob the group also needed to dispose of any personal problems that were holding them back from living up to their greatest potential.

And what is that potential? Rob wants to make it clear that X-Force will become a major force for the good of mutant-kind. In this sense their cause doesn't seem to be much different from that of their "X-Friends" the X-Men and X-Factor. What is different, however, is the attitude and mentality brought forth by Cable into this merry band of mutants. "The mentality of X-Force is a 'survivor' mentality. Cable sees other (more nefarious) mutant factions such as The Mutant Liberation Front and the Hellfire Club as hurting mutant reputations. But instead of waiting to be attacked, (by these evil organizations) X-Force will be taking the battle to them," says Rob.

Editor Bob Harras likens Cable to a real life hero who's made the headlines in recent months. "In going after these renegade mutants, Cable believes in taking the high road," says Bob. "Think of him as sort of a 'Stormin' Norman Schwartzkoff."

Although X-Force's main nemeses will be the MLF and the Hellfire Club, pressure from other, non-mutant sources will play a big part in the new book. Cable, New Mutant fans will remember, is still a some-



what mysterious character. And there is still some question as to whether he really is a mutant or not. "In an upcoming story, a new character, Colonel Bridge, will be introduced. Working for the government, he is out to stop Cable."

"X-Force is in a way like the Super CIA of mutants," says Rob. Their methods for battling enemies involve more covert operations. Perhaps it is this shroud of secrecy surrounding them (along with Cable's cloudy past) that attracts the attention of the U.S. government.

X-Force's role of aggressor is a large part of the group's appeal, but it should be noted that this function is not that far off the original intentions of Professor Xavier. Cable sees his team as simply an extension of Professor X's ultimate dream. "Professor Xavier didn't really train the X-Men for the good of mankind," says Rob "his dream was for mutants and humans to co-exist peacefully." In Cable's eyes it is impossible for this to come to its fruition as long as the MLF's and Hellfire Clubs of this world perpetuate a notorious name for mutants.

In the final issue of the NEW MUTANTS, Stryfe, the leader of the Mutant Liberation Front, revealed his face unmasked. His striking resemblance to Cable promises to be a major plot point to be followed up on in forthcoming issues of X-FORCE. Rob Liefeld was reluctant, however, to discuss further the implications of this revelation. Curious minds will simply have to follow this story as it unfolds.

Along with the team's arch-nemeses, X-FORCE will meet up with a number of obstacles in their quest for peace among the races. Future storylines involve confrontations with the Juggernaut and Black Tom Cassidy. Magneto will also be making an appearance. And the Coup de Grace will be a run-in with the "new and improved" Brotherhood of Evil Mutants, comprised of the Toad, the Blob, and Sauron, amongst others.

A cameo appearance by Spider-Man in the pages of X-FORCE will tip off an important crossover which will team-up the talents of Rob with none other than Todd McFarlane. And possibly the most momentous happening in the pages of X-FORCE will be the return of the ever-popular Deadpool in issue #6.

For those who had many questions about the characters who were abruptly introduced in the finale of the NEW MUTANTS, ponder no longer true-believers! X-FORCE will explore, in depth, the histories of Feral, Warpath and Shatterstar.

Feral, the refugee Morlock who appears to be a cross between Sabretooth and Wolverine, will be the focus of a grisly conflict between X-Force and the Morlock leader Masque. Fans will gain more insight into the life of the American-Indian mutant, Warpath, as he goes after the fiendish Hellfire Club, which he holds responsible for the destruction of his reservation. And the story behind Shatterstar, perhaps the most enigmatic member of the group, will also be explored as well as his pursuers, the Imperial Protectorate.

One thing is for sure, X-FORCE promises to be the latest and greatest new, mutant, venture this year for Marvel. Don't miss one exiting issue, starting in June.

—Tom Daning

X-FORCE PREVIEW

Now for our preview of X-FORCE, by Rob Liefeld and Fabian Nicieza.

ANTARTICA. JUNE 4. SEVEN SILENT FIGURES STAND MOTIONLESS, BROODING, ALONE WITH THEIR THOUGHTS...
...AND THE WEIGHT OF THE ROAD THEY HAVE CHOSEN TO FOLLOW SINKING IN...
SENSOR SCAN CHECKS OUT?
YUP. WE'RE RIGHT ABOVE THEM.
AND THE ELECTRO-MAGNETIC SCRAMBLER HAS MUSSED UP THEIR DEFENSE SYSTEMS, RIGHT?
DO YOU EVEN NEED TO ASK, KIDDO?
LET'S DO IT, THEN.
REMEMBER, THEY'RE PACKING A LOT OF FIREPOWER.
AS ARE WE. WE HAVE WAITED LONG ENOUGH FOR THIS OPPORTUNITY.
I KNOW.
TODAY, THE TERRORIST ACTIONS OF THE MUTANT LIBERATION FRONT...
...COME TO AN END!

SOME WOULD CALL THEM HEROES. SOME WOULD CALL THEM REBELS. THEY FIGHT FOR A FADING DREAM IN A WORLD OF NIGHTMARES --
CANNONBALL
DOMINO
WARPATH
FERAL

STAN LEE PRESENTS
X-FORCE
CABLE
SHATTERSTAR
BOOM BOOM
THE NEXT GENERATION OF MUTANTS ACTION BROUGHT TO YOU BY:
ROB LIEFELD - EVERYTHING BUT...
FABIAN NICIEZA - WORDS
CHRIS ELIOPOULOS - LETTERS
R. WITTERSTAETTER - COLOR ART
BOB HARRAS - BAGGY EYES
TOM DEFALCO - BAGGY BOSS

WE'RE JUST TAKING OUT THE GRUNTS, SIR!
I KNOW, SAM-- THIS IS THE MLF'S CANNON FODDER!
YEAH, WELL, AT THIS RATE, I'LL RUN OUT OF TIME BOMBS AND BE ALL POOPED OUT!
BUT YOUR MOUTH'LL KEEP GOING, RIGHT, BOOMER?
WELL, THINK OF IT AS A WARM-UP FOR THE BIG SHOW!
ON MY HOMEWOR-D, ALL BATTLES ARE MEANT TO BE PREPARED FOR WITH EQUAL VIGOR!
IF YOU WANT HER TO SHUT UP, BIG BOY, I'LL RIP HER TONGUE OUT FOR YOU!
THAT WON'T BE NECESSARY, FERAL...

THOOM
...BUT WE'LL KEEP YOUR OFFER IN MIND, THANK YOU.
CABLE--ACTIVITY AT MARK 32!
FOREARM, TEMPO, WILDSIDE, AND REAPER!
I TOLD YOU TO LEARN OUR METHOD OF TELLING TIME--
--ONE O'CLOCK TO TWELVE--DON'T USE THAT MARK CRAP FOR POSITIONING AGAIN!
UNDERSTOOD CAN I ATTACK NOW?
YEAH, HAVE A PARTY
OOOH--SIC 'EM, TIGER!
WHOEVER IS FOOL ENOUGH TO LEAD THE ATTACK IS MINE!

The Mutant Genesis begins on June 25th, in X-FORCE #1! Don't miss it!

EPIC GRAMS

THE SECRET

It's still not out. Some people still haven't been told, or haven't paid attention, or simply hadn't cared. And for those people, it's still The Secret.

It probably isn't a problem most of the year. But as convention season approaches, and we prepare to interface en masse with the masses, the shattering impact of having to once again reveal The Secret as we did last year, as we have every year since our inception, can stagger us a bit. So, as we have every year at every convention, and through the Epicgrams semi-regularly, we prepare to reveal The Secret once again.

Hold onto your seats.

THE TRUTH

Epic comics is not an independent publisher. There, it's out. Epic comics is the exclusive imprint of Marvel Comics dealing with mature themes and creator owned material. What this means is you'll only see the Epic imprint on a book in one of three cases: First, if the book is wholly owned by the creators, and edited and published by Epic; Second, if the book is intended for mature readers, with adult themes and concepts and edited and published by Epic; or third, if it is both of the first two.

Because most of the Epic titles are creator owned, this line tends to have greater overall diversity. And on top of that, Epic enjoys the privelege of working with the top available talent, both established and new. All parties are devoted to turning out the best possible product, and putting that extra mile into it—because the project *belongs* to them.

THE HARDER TRUTH

Epic enjoys a reputation for high quality and cutting edge material. As you can imagine, that makes EPIC one of the toughest areas for a new writer or artist to break into. Because the titles are creator-owned, it is a very difficult venture to accept work from creators with no 'track record' or references.

Furthermore, EPIC produces a relatively small number of books per year in comparison to main line Marvel books, and so we must be very selective in what we choose to publish—balancing our desire for top quality material with the neccessity to present you each month with an Epic imprinted selection of comics top material—comics outermost potential.

THE HARD SELL

That said, many of you may wonder how a comic comes to be published here at Epic. Well, the whole process begins with the creators. An Epic proposal is a delicate balance of fully fleshed concepts, direction and character designs melded with a flexibility and willingness to work with the editor to create the best final product possible. Any of the Marvel/Epic editors who receive a proposal which meets the above qualifications can then forward the proposal to Epic Executive Editor Carl Potts.

Carl's respondent responsibility then is to review the series proposal. His vision is the final shaper of the Epic line. With his approval, the new project is then entered into a final circuitous examination process, and reviewed to the highest levels. Ideally, this process ends with an approved project being returned to the sponsoring editor, ready to begin production. A new Epic title is born.

THE HARDER SELL

All of the above is performed routinely with only one purpose—to create a product that is exceedingly satisfying to everyone involved, and also a solid, entertaining, and well-conceived read, out of the boundaries of the preconceived Marvel universe.

Comics are a tremendously powerful medium; the unique melding of visceral images and eloquent and colloquial prose has tremendous potential. Only you can tell us how well this potential is being explored. Many of our series are planned with limited runs, or not conceived to include a letters page, so often we have little feedback to go on. So, if you have any comments or criticism, grunts or gripes on any of our comics, please sent them here to EPIC GRAMS, in care of the address you'll find printed in the indicia at the front of this and every Marvel/Epic book.

Until next time, try and keep our little secret.

THE LIE

And, for those of you who have tuned in this month for the promised low-down on the upcoming EPIC LITE, by now you've probably figured that it isn't coming—this month. But have no fear, or anxiety, or any of that nasty stuff. Fabian Nicieza, editor of this creator-owned humor anthology, promises to have full details on the book, complete with art, words (full sentences even) and lots and lots of laughs.

Next time, for sure!

AKIRA © 1991 MASHROOM Co. Ltd. and Kodansha Ltd. Tokyo. METROPOL © 1991 Ted McKeever. GROO © 1991 Sergio Aragones. CAR WARRIORS © 1991 Steve Jackson Games. OLYMPIANS © 1991 Stephen Jewell and Gary Chaloner

MARK'S REMARKS and New Talent Department

Marvel gets a lot of unsolicited (that is to say we don't ask for them) submissions. Mostly art samples. Plenty of story plots. Occasional lettering or coloring work. Some character sketches or brand new series proposals. Just as a matter of curiosity, I went around this morning, Wednesday, April 10th, right after the day's second mail delivery, and tallied up how much each editor got in the way of unsolicited material. The total for our 15 editorial teams, three executive editors, and editor in chief today. . . 52 pieces. Assuming that's a typical day's worth, multiply that times five, you get an estimate of how much we get in a week (260 pieces). Multiply that weekly total by 52, and that's how much we get in a year. 13,520 pieces on average.

If you're thinking of submitting anything to Marvel, you might want to stop reading this column right here. Having done columns on this subject before, and having received stacks of blistering letters responding to the no nonsense information in those columns, I can safely say that what you are about to read is going to be somewhat discouraging. I mean it. Go away if you wish to retain your optimism about the odds of you getting hired as a Marvel writer or penciler on the basis of sending in some lively samples.

Okay then, I assume all those of you still with me either have no intention of joining the daily 52 others who hope to strike up an assignment or you are so secure in your abilities that you can't be daunted by one curmudgeonly executive editor's doomsaying diatribe. Here're just a few facts about the situation.

Fact: Out of the 52 submissions we get a day, approximately 90 per cent of them are not even in the ballpark of the professional standards we maintain here.

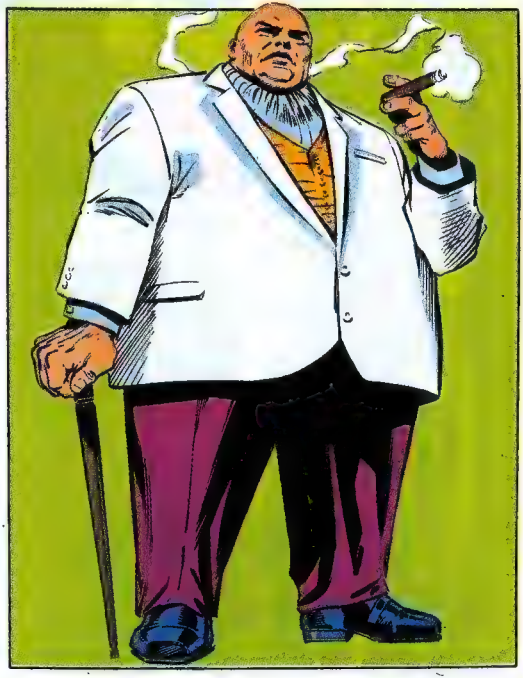
Fact: Marvel has a submissions editor whose primary responsibility is to review submissions. The catch is that he is in no position to buy anything for publication. Say that he read the greatest Dardevil story that he ever received. All he can do is pass it along to the Dardevil editor and hope he agrees, since only the Daredevil editor can buy a Daredevil story. So why send to the submissions editor at all? Because then at least you're guaranteed to get some sort of letter of acknowledgement of your submission. You take your chances sending it directly to any other editor.

Fact: Editors' highest priorities pertain to getting books sent to printers. Medium priority is finding new talent to work on their books. Lowest priority is answering every single submission they get and critiquing aspiring writers and artists. Most editors I know only answer submissions if the samples are great—the rest go into the trash.

Fact: I can only think of three or four persons who became artists for Marvel by sending in unsolicited submissions. I can think of no formerly-unpublished writers who "broke in" that way.

Fact: If you have the talent and perseverence, you're going to make it into the comics business and nothing in the world will stop you. But how do you know when you have enough talent or enough perseverence? Your friends and family are not usually qualified to judge.

Occasionally there have been discussions at editorial meetings about whether we should issue a public statement saying "Marvel does not accept submissions." This would: a) save us (mostly the submissions editor) a lot of work, b) save the submitters the cost of postage and return postage, c) save our mailroom personnel work, d) save the trees that made the paper that the submitted work was done on and that it was photocopied with (never send originals!). Because the percentage of talent found through submissions is so low,



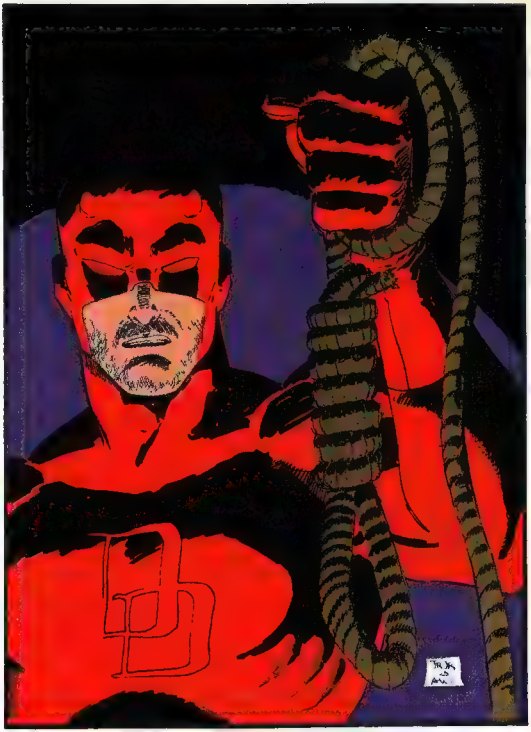
we would not be cutting off a significant source of new talent: as I said above, the talented ones are going to find a way in no matter what our public policy. The reason why we don't abolish submissions? (Get set. This is one of those industry secrets I regularly expose in this column.) It would be terrible public relations. We would look like a monolithic corporation which is totally inaccessible to Joe and Mary Average. We would be stomping on the fantasies held by a goodly number of our readership—that they could become us.

Sometimes I ask myself if it is not crueler to encourage the fantasy out there that what we do is easy and that anyone could become one of us than to politely, firmly, adultly let the world know the real odds against the hundreds of thousands of them becoming the hundreds of us. Maybe issuing a blanket ban on submissions would be a less cruel kind of rejection than sending a specific rejection to thousands of specific submitters for their specific work. You tell me.

Now as bad (odds-wise) as the situation is in general, it is even worse for aspiring comics writers. Why? For one thing, Marvel needs about half as many writers as it needs pencilers or inkers. Why? Because it takes less time to write a page than to draw one, so writers tend to be able to do two pages to every artist's one, and consequently we need fewer writers to write the limited number of books we do. Secondly, it is far harder to evaluate writing talent than it is to assess artistic talent. An editor must have the time and patience to wade through pages of text to evaluate a writer's talent, whereas the basic level of an artist's talent can be perceived with a cursory glance. The easier something is to evaluate, the more likely that it will be evaluated. You can quote me on that.

Know what? This long-winded discussion is merely a preamble to doing a specific New Talent Department submissions review. Say what? That's right My personal editor Jim Salicrup asked me to merge the content of my column with that of the New Talent Department column this month, either to save space or because he couldn't find someone else to do a new talent review. I said what the hey.

So here, with almost no further ado, is a plot submission by Louis DeRoys and Jean-Jacques Dzialowski of Paris, France, culled from a stack of incoming mail. I was given a number of synopses by various people to choose from. I went with this one because: 1) It was a complete synopsis, telling me what the beginning, middle, and end of the plot would be. 2) It was very readable, being a single page long, containing just the pertinent information about story content without trying to be clever with its presentation. 3) It featured Daredevil, a hero I'm quite up



on character-and-continuity wise. Take it away, gentlemen (or should I say *mes amis*?). . .

It is precisely twelve years since Matt Murdock assumed for the very first time the guise of Daredevil. Like every night, the crimefighter patrols over the streets of Manhattan's Hell's Kitchen. He soon comes upon two men about to gun down a woman. He tries to stop them but it's too late: The woman, mortally wounded, dies in his arms. This scene bearing too much resemblance to Elektra's tragic fate, Daredevil is assaulted with past memories and starts reacting with an overwhelming anger, mixed with guilt over his recurrent failures.

Daredevil sets out to find the real culprit to avenge the woman. Ben Urich being unable to provide sufficient clues, the man without fear frantically begins his quest for information and revenge while questioning himself more and more about his life's purpose, for it seems that whatever he has done in his life, evil has always prevailed over the forces of good. What is he in the great scheme of things?

Furthermore, has he not become one of the bad guys over the years of fighting? A mere fighting machine? What is he compared to such people as the Avengers, the Fantastic Four? Has he ever saved the world from great perils? Nope. He couldn't even save his own father. Or this woman.

He eventually makes a fateful decision on a fateful day: "Now it's time to call it quits!" he thinks. But there is one last mission he needs to accomplish. He ends up discovering the Kingpin's implication and the instrumental presence of Fred Myers, perhaps better known as Boomerang. The latter was hired as an enforcer by the Kingpin, but double-crossed him to get a hold of a great amount of money that would enable him to retire from crime and to marry the woman he loves, thanks to whom he reformed. Unfortunately, Kingpin retaliated by having this woman killed and Boomerang ambushed. This time,

Daredevil comes by just in time to save him and tells him the whole story. Grief-stricken, Boomerang stands prepared to avenge her but DD can't allow that. He, who was once ready to do it himself, now knows better. Deep inside of him, he knows one day he'll find a way to defeat the Kingpin once and for all. And this is why he can't give up being Dardevil, because the little something he does each day still remains something. It still counts.

As for Boomerang, DD lets him go free. The reformed villain decides to take time to figure out his next moves. He knows he is partly responsible for his lover's death. He'll be true to her memory.

Daredevil watches him go away. Everyone has his ghosts to live with, but as Boomerang proved it. Evil does not always win completely. The fresh dawn brings DD back his faith and hope. He's about to begin his twelfth year of war on crime, with more eagerness than ever before.

I'm back. And here's my critique. In general, I liked the story in that it is something more than hero-fights-villain-just-because-that's-what-heroes-do. It was about loss of love and making life decisions and cool adult stuff like that. Furthermore, it attempted a nifty parallel between DD and Boomerang, and resolved the conflict it set up by the end of the story. (Too often, unpublished writers will submit multi-issue stories, something that never in the history of Marvel Comics has ever been purchased from an unpublished writer!) Clearly, Mssrs. DeRoys and Dzialowski know what a story is and enough about Daredevil to put him in a situation that is specific only to him.

So in general I liked it. Here are the particulars I didn't like. First, making a specific time reference like "twelve years since his origin" is a real taboo at Marvel, since it is our policy to avoid references that lock our characters into a tight time frame. The jury's still out on the relationship between Marvel Universe time and real world time.

Second, unless those gunmen in the first paragraph have a whole lot on the ball, there's no way DD would let them get the better of him, even on the worst night of his career. Daredevil's abilities and competence shouldn't be compromised just for the sake of plot requirements (i.e., the woman had to die to make him feel bad).

Third, what "recurrent failures" has DD had to cope with? Elektra alone is not recurrent. His father? Sure. But that was before his crimefighting career began. He just hasn't had all *that* many failings, as far as I can remember.

Fourth, Daredevil questioning his purpose . . . again? Deciding to drop out of the hero biz? This is nothing new. I've seen this in DD's series a number of times, the best of which may be Miller and Mazzuchelli's "Born Again" storyline. Sorry, I just don't buy that premise anymore.

Fifth, I have some problems with Boomerang here. I like stories that reveal new facets to old villains, here that he had a girlfriend. I also like putting villains through the same emotional wringers our heroes go through. What I don't like is Daredevil letting him go. Without cracking open my back issue collection to check, I'm still reasonably certain that Boomerang has committed a number of murders on panel in the past. This is something Daredevil would be aware of, and even if he wasn't, he'd know Boomy is a wanted man. I just can't see him letting the guy go, no matter how he related to Boomerang's loss of lover. Daredevil is, in my opinion, an agent of justice, and I can't see how DD would decide that being repentant about one person's death makes up for all the deaths Boomerang caused that he remains unrepentant (and unpunished) for.

To sum up the critique, while there are good things in this synopsis, it would take a whole lot of work to take out and replace the things wrong with it. Few editors if any have the time to work with neos to bring their stories up to minimum publishable standards. Editors (and readers, for that matter) are better served by the editors using that time to work with professional writers whose work is already publishable in order to fine tune, polish, and make those stories even better.

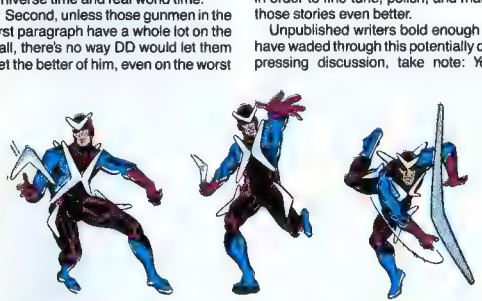
Unpublished writers bold enough to have waded through this potentially depressing discussion, take note: *You*

would be better served concentrating on getting published any place that will publish you, rather than trying to start at the biggest company in America—Marvel. Once you have a body of work in print, it will be a whole lot easier to get a Marvel editor to want to commit to the time and energy of working with you.

Now then, in the interests of helping those 13,520 of you who feel the need to submit better material, I'd like to try something. I'd like to offer Messrs. DeRoys and Dzialowski a chance to do a plot for a *five-page story* featuring Captain America, (a character I'm very familiar with) and I'll do just what I said is almost never done with neo-writers—I'll work with them, step by step, to make the plot publishable. Then . . . we'll pass it along to a penciler (to be found among the art submissions we've already received) and I'll work with him/her in the same manner. In fact, I'll go all down the line, through the various creative disciplines, publishing it in these pages at each step along the way. Sound like fun or what . . .?

Okay, gentlemen—get to work!

—Mark Gruenwald



WHO KNOWS WHAT EVIL LURKS IN THE MINDS OF FANS? THE LETTERS PAGE KNOWS!

Send your letters to: MARVEL AGE MAGAZINE, c/o Marvel Entertainment Group, Inc., 387 Park Avenue South, New York, NY 10016

Attention correspondents:
All letters to be considered for publication must include your name and address though we will gladly withhold that info by request!

Nyahhahahahahahahahaha! This month's letter column may have the power to cloud men's minds, but only we know to whom it belongs! It comes to us from mysterious Michael Rynes of Melrose Park, IL. Thanks, Michael!

Before our minds get too cloudy, though, we want to remind everyone else out there that we still need a spiffy new name for this column every month. So get moving and send 'em on in! If we use one of your ideas, we'll even thank you right here in this very space. And that sure beats bearing bitter fruit, now doesn't it?

Dear Marvel,

I am a truly devoted Marvel fan. I think I am the only eighth grader up here in Hampton, Maine who actually collects comics as much as I do. When I first started collecting in August, 1988, it was because of an old friend. Now, he doesn't collect and I am not his friend anymore—mind you, it's not because he isn't collecting comics.

I have collected MARVEL AGE MAGAZINE since it was 50¢. I also collect almost every new book coming out. Last year, the only reason I started collecting GUARDIANS OF THE GALAXY was that it was a new 90's title. I had no idea what it was like, and as soon as I read it, I was hooked! I will be collecting all of the new '91 titles to see what they are like, too.

I have a rule that every month I start collecting a new comic book. That is how I started collecting half the titles I collect. I buy 29 Marvel titles, not counting limited series and first issues. I spend 20 dollars a week (on average) and most are Marvel. My family has to put up with my comics and they really get annoyed that I use all my money on comics and not on other things.

Anyway, the point of this letter is to tell you two things: 1) Marvel is the best comic book company I collect, and 2) in

MARVEL AGE MAGAZINE #97, I believe the answer you give to question 12 in the Incredible Hulk Trivia Quiz is wrong. The Grey Gargoyle is the one who got his arm bent behind his back in THE INCREDIBLE HULK #363.

Chris Aubin
368 Main Rd. N.
Hampden, ME 04444

Thanks for the kind words, Chris! You're absolutely right when you say that the Grey Gargoyle wound up with a somewhat powerful backhand in that particular story, not Graviton, as we erroneously reported. Would you believe that some Gamma-irradiated smoke got in our eyes?

And as for your point about your family, well, we can sympathize because we've been in a similar position once or twice, and we're glad you enjoy our comics so much. But at the same time, we hope you're exaggerating when you say that comic books are *all* you spend your money on. There's a lot of stuff out there besides comic books that's also worth your time and money, and we hope you take advantage of all of it, not just the comics, okay?

To Marvel Comics,

I can't "hear" comic book sound effects because I was born deaf. I am curious about how the sounds are interpreted into a comic book. How can you tell what "exploding" or "punching" sound to use? Does it go through your ears, get transformed into a message to your brain, and then you write it down? Is it hard to describe various sounds? Since I enjoy writing short stories, I've used some Marvel Comics to help me with sound effects.

Also, can you create a deaf character for Marvel Comics?

Make Mine Marvel!

Timothy R. Sherrie
12340 W. Bowles Dr.
Littleton, CO, 80127

Well, Timothy, the sounds you see in comic books typically aren't the way the way they would sound in the real world. For instance, we doubt that anything really sounds like "THA-KOOM!" Instead, they are intended to evoke the right kind of sound and mood for the situation. So if you want to make use of them for your stories, go right ahead! You might want to ask a hearing friend or family member to check and make sure that the sound effect you've chosen is an appropriate one, though, just to be on the safe side.

Turning to your second request, to tell the truth, there already is a hearing-impaired super hero! The West Coast Avengers' ace archer (no relation to Anne!) Hawkeye lost most of his hearing in the HAWKEYE limited series a few years back. You may not have noticed it since he wears a hearing aid to compensate, so his disability isn't immediately

apparent. Which just goes to show you that a physical disability doesn't have to hold you back from anything—even flying around on a sky-cycle and fighting gaudily-dressed supervillains!

Whoops, everything's suddenly gone yellow again! And that can only mean one of two things—either we'd better slow down the car or it's time for our LETTER OF THE MONTH! Yessirree Bob, just like every month, we've dug our way through our mail piles to come up with a single epistle that we think will be of singular interest to Marvelites far and wide. And once again, we've printed it right here in a singularly saffron spot of distinction.

Last time in this space, we talked about what to do with unpopular heroes and villains. This time around, we take a look on the flip side. . .

Dear Sirs,

I would like to take a few moments and talk about something that has become increasingly apparent in today's comics industry: commercialism.

A perfect example of this is the overuse and abuse of the Ghost Rider. Until the revival of his series just over a year ago, to my knowledge, this character had not been seen since the final issue of his original series. Since the revival (a most successful one, I might add) of the GHOST RIDER series, it is growing increasingly difficult to find a Marvel comic which does not feature Ghost Rider in some form or fashion. Other Marvel characters who have been commercialized to the point of obscenity are Wolverine, the Punisher, and Spider-Man (although to a lesser degree than the previously mentioned characters). I am a fan of all these characters and I enjoy their individual series, but I am really getting sick of seeing them in almost every Marvel title that I collect.

The worst part about this commercialism is that, for the most part, it isn't the characters' popularity and reader interest which suffer, but the title in which they guest star. A perfect example of this is the Punisher's guest appearance in THE NEW WARRIORS #7-9. Up until #7, this had been a good, enjoyable comic book. It began to slack off with issue #7 and hit rock bottom with #9. I'm sure the creative team of the series did the very best with what they had to work with, and it isn't their fault that the storyline was a total failure. It's just that the character of the Punisher doesn't work well in super hero titles. However, that didn't matter. He was still included for the sole purpose of increasing the sales of those three issues. Even Mr. Nicieza himself has so much as admitted this in an interview with Charles S. Novinskie for AMAZING HEROES. While I'm sure the appearance of the Punisher raised the sales of the three issues in question, I sincerly doubt that it generated much increased interest in the series itself.

Another aspect of this problem is that while the successful characters are being overused and abused, other potentially great characters are being left to float in comic book limbo indefinitely. Who knows, these guys may have been just as successful as the ones currently being overused, but we'll probably never know because they more than likely will not be developed past the point of fill-in appearances. And that's the real shame.

This has been one man's opinion. Thank you for your time.

Marson Fedrick
P.O. Box 514
Ellisville, MS 39437

And thank you for yours, Marson. Now that we've laid out both sides of The Great Character Debate—what to do with our most and least popular characters—we're kind of tempted to just sit back and see what other people out there have to say. But before we do that, there are a few points on which we disagree with you, and we'd like to clear them up.

You say that we "overuse and abuse" certain characters out of commercialism. That isn't quite the case. The main reason that we use these guys so frequently is really quite simple: a lot of people out there want to see them. And yes, their appearances do sell well, but as we explained with regard to crossovers a while back, that's the whole point. When people buy something, and buy it consistently, they're telling the people who produced it that they like what they have seen. That's why popular movies typically produce sequels and why popular television shows continue until their ratings start to drop off. So if people consistently buy comic books that the Ghost Rider or the Punisher appear in, they're telling us that they *like* seeing comic books that feature them. Naturally, we'll keep producing to meet the demand, and of course, if you're tired of seeing these appearances, nobody's forcing you to buy them.

We also have to disagree with your point about the Punisher not fitting in super hero titles. Remember, the Punisher debuted in the pages of AMAZING SPIDER-MAN, and he gained a good deal of his popularity through his appearances in the Spider-titles and DAREDEVIL. You might want to take another look at those early appearances (the SPIDER-MAN ones were reprinted not too long ago in MARVEL TALES), and see if you still feel the same way.

Anyway, that's what we think. How about the rest of you? Would you like to see more of our popular characters? Our more obscure ones? Both? Neither? Write in and let us know!

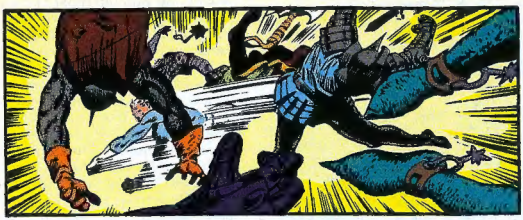
Dear Marvel,

I am twelve years old, and I love comic books. I just counted them and I've got 74. But I have a question: Why are there so many copies of heroes like the Flash? I mean, there's Speedball, the Whizzer of the ex-Squadron Supreme, Makkari, and Quicksilver.

Please answer my question. Thanks.

David Fort
Rt. 1 Box 30A
Rollingstone, MN 55969

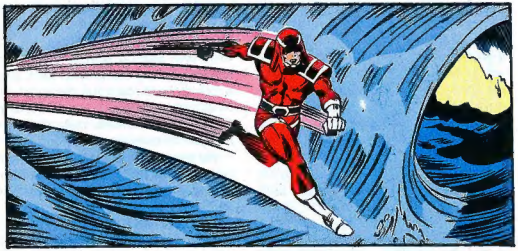
Actually, David, while there are a number of characters in the Marvel Universe with super-speed, we don't really think of them as copies of the Flash or anyone else. In fact, around



ANSWERS TO MARVEL® TRIVIA QUIZ

1. **B**	5. **A**	9. **B**
2. **B**	6. **C**	10. **C**
3. **A**	7. **B**	11. **C**
4. **A**	8. **C**	12. **B**

the same time as DC introduced the Flash in 1940, Marvel introduced a super-speedster of its own by the name of Mercury. And when you figure that there have been super-fast characters since before comic books, such as the mythological Mercury, who's to say which of these characters are copies of which? Heck, there are even differences among the speedsters you've mentioned; for example, as an Eternal, Makkari has the power to manipulate atoms and molecules with his mind, while Quicksilver's abilities are pretty much limited to super speed. And that's not to mention the vast differences among the characters' personalities; they're all very different people.



Incidentally, did you ever wonder which of Marvel's super-speedsters would be the fastest in an out-and-out foot race? If so, you may want to check out your local comics specialty shop and see if they have a back issue of QUASAR #17, which features an epic race among the fastest folk in the Marvel Universe. But you'd better hurry—we hear they're going fast!

And on that slightly speedy note, we'd better beat feet outta here! But before we go, let's pause a moment to lace up our running shoes and meet and greet a new load of MARVEL CORRESPONDENTS! Yup, they're back—those happy hooligans from hither and yon who are looking for new friends with whom to exchange meaningful missives. Why not pull out that fancy stationery and drop one or two of them a line? As the breath mint folks say, you never know who you might meet!

MARVEL® CORRESPONDENTS

Okay, so none of this month's addresses is from either hither *or* yon! But if you'd like to be listed in this space yourself, simply send in your name, address, age, and the titles of your three favorite Marvel Comics to the Marvel Correspondents at the address high atop this letter column. It's as swingingly social as a party line, and you don't have to insert a quarter every three minutes!

Jessica Burke
726 McIntire Road
Charlottesville, VA 22901
Age: 14
Favorites: All Mutant titles, All Spider-Man titles, POWER PACK

Keith Jones
3162 Blythe Street
Highland, CA 92346
Age: 14
Favorites: All Mutant titles, POWER PACK, CLOAK AND DAGGER

Jeremy Schoonover
Box 12
Liberty, IL 62347
Age: 13
Favorites: X-MEN, WOLVERINE, X-MEN CLASSICS

Norm Vaniski
18 Tappan Street
Kearny, NJ 07032
Age: 16
Favorites: AVENGERS, SILVER SURFER, WHAT IF?

Patrick Ohlde
1511 Sleepy Hollow Place
Tucson, AZ 85710
Age: 14
Favorites: AMAZING SPIDER-MAN, PUNISHER WAR JOURNAL, WOLVERINE

Phillip McLaughlin
2173 Guffy Road
N. Huntington, PA 15642
Age: 17
Favorites: GROO, CAPTAIN AMERICA, GHOST RIDER

Bob Zaverl
509 E. Sheridan Street
Ely, MN 55731
Age: 15
Favorites: MARVEL COMICS PRESENTS, INCREDIBLE HULK

Adam Sherring
40 Ennerdale
Albany, Washington, Tyne & Wear
NE37 1BW ENGLAND
Age: 16
Favorites: All Spider-Man titles, All Mutant titles, HULK

Merrick John Matthews
9490 Maple Street, Box 232
New Lothrop, MI 48460
Age: 19
Favorites: WOLVERINE, X-MEN, HULK

Michael Sheridan
352 County Road 75
Mechanicville, NY 12118
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Favorites: IRON MAN, DR. STRANGE, THOR

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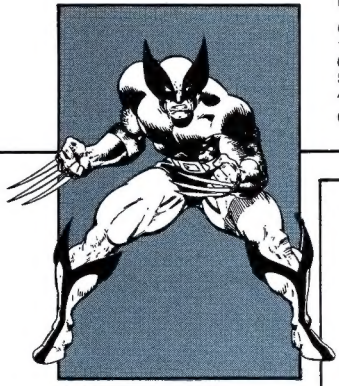

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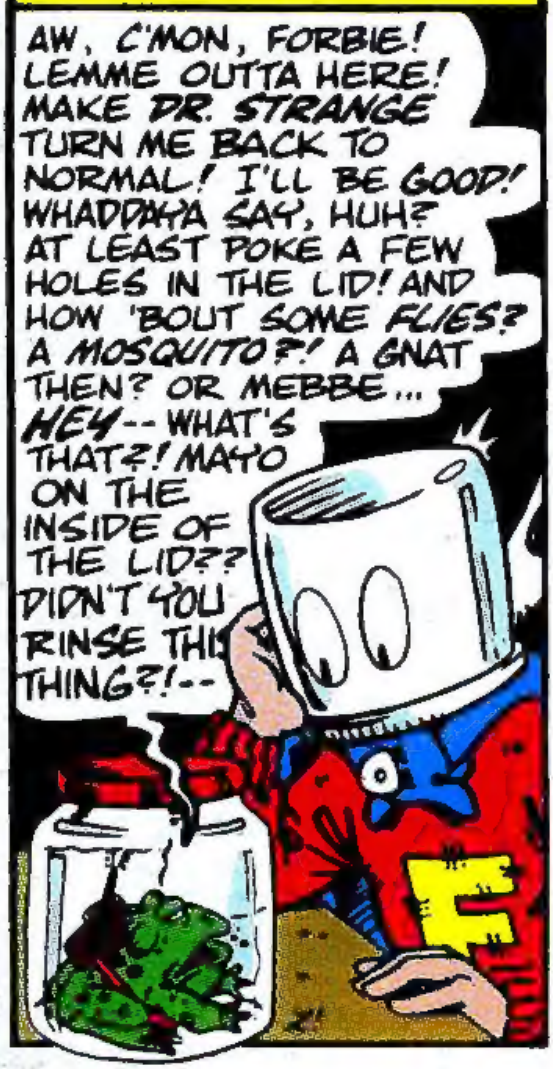
THE 1991 MARVEL AGE® CALENDAR

JUNE

WRITER: MIKE LACKEY
ARTIST: RON ZALME
COLORIST: RENEE WITTERSTAETTER


AW, C'MON, FORBIE! LEMME OUTTA HERE! MAKE DR. STRANGE TURN ME BACK TO NORMAL! I'LL BE GOOD! WHADDAYA SAY, HUH? AT LEAST POKE A FEW HOLES IN THE LID! AND HOW 'BOUT SOME FLIES? A MOSQUITO?! A GNAT THEN? OR MEBBE... HEY -- WHAT'S THAT?! MAYO ON THE INSIDE OF THE LID?? DIDN'T YOU RINSE THIS THING?!--

WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
EYE OF NEWT, TOE OF DOG, CHANGE THIS DOPE SO HE'S NOT A FROG!
POP!
HEY!
GREAT MARVEL BALDIES #1
IMPOSSIBLE MAN
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MY JUNE CLEAVER.
GREAT MARVEL BALDIES #6
THE VULTURE
HI.
IT'S PROMO DEPT.'S RITA SMOLINSKI'S BIRTHDAY!
POP
HEY, FORBIE! ITS THE GHOST RIDER'S SISTER--
--SARA THOS!
THE SPIRIT OF SHOPPING MUST BE APPEASED!
HEY CATS! IT'S DON McGREGOR'S BIRTHDAY!
HEY, VOLSTAAG! YOU ONLY GET ONE PANEL!
IT WAS WISE NOT TO HAVE SAID THAT ABOUT ME!
IT'S MARVEL'S EDITOR-IN-CHIEF TOM DEFALCO'S B-DAY!
IT'S BULLPENNER STEVE BUNCHE'S B-DAY AND I'M THRILLED!
GREAT MARVEL BALDIES #28
HEY!
THE KINGPIN
CAN'T YOU TAKE A JOKE?
NO